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ABSTRACT

This report describes the initial efforts at Whitworth College (Washington) to provide all faculty with updated skills on how to help student writers. The first chapter describes the background of the grant that was obtained to fund the 2-year faculty development program. The second chapter discusses the theory and practice of writing across the curriculum as presented in faculty workshops. The second chapter also includes reports and sample assignments from 11 faculty members. The third chapter describes how all faculty became interested in the program and how a climate of trust was developed. The last chapter discusses assessment procedures. Excerpts from student interviews, suggestions for developing administrative support, a list of 19 books and articles that formed the core of the library's collection of writing-across-the-curriculum materials, and background on the Consortium for the Advancement of Private Higher Education and the M. J. Murdock Foundation are attached. (RS)

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WRITING ACROSS THE CURRICULUM

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WRITING ACROSS THE CURRICULUM

CS 2/13/99

WHITWORTH COLLEGE

SPOKANE, WASHINGTON 99251

CAPHE-M.J. MURDOCK GRANT

SPRING 1992

In Appreciation

We are grateful for **CAPHE's** initial and sustaining enthusiasm for our campus efforts. Besides the financial support, CAPHE invites Project Directors and college Presidents to a three day annual conference in Maryland. We found this an extremely helpful time in understanding CAPHE's philosophy, experiencing their helpful critique, meeting other campus directors and finding freedom to make mid-course corrections. This project would not have been possible without the matching grant given by **the M.J. Murdock Foundation.** Their support enabled us to continue and sustain our efforts, expanding Writing Across the Curriculum ideas to the majority of faculty on our campus. We are also thankful to **Charles Wait,** Whitworth's grant writer, for the commitment he gave to assuring we presented a strong proposal. As one grant reader stated, "His almost poetic introduction lifted your proposal above others immediately!"

Our prime consultant, **Dr. Barbara Walvoord,** brought considerable insight and practical expertise on writing within all disciplines. But above that, she infused our workshops with her spirit of understanding of the particular difficulties faculty face when redesigning assignments and courses. Her confidence, that these changes would be rewarded by improved student writing, provided impetus for the work ahead. Nationally known writer and teacher, **William Zinsser,** introduced the entire faculty to the importance of writing-across-the disciplines during our Fall Faculty Development Day. His wisdom, humor and sheer joy of writing helped us want to encourage this talent in our students...and in ourselves.

Most of all, we are appreciative of the creative, skillful ways in which the **Whitworth faculty** workshop participants immediately took ideas and applied them to their classroom teaching. They also gave candid feedback on what was working for them and what frustrated them still. In this sense, whenever we gathered together, our conversations proved very helpful to one another. We learned as a community through a challenging change.

Linda Hunt, Project Director

CAPHE/ Murdock Committee
Bob Bocksch Chemistry
Pat MacDonald, Psychology
Tammy Reid, Associate Dean for Academic Affairs
Pat Stien, Theatre Arts
Raja Tanas, Sociology

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INTRODUCTION

The dynamic impact of Whitworth College's two year faculty development writing grant can best be told through campus stories....one faculty member....one classroom at a time. Professors in every discipline, such as political science, biology, art, music, chemistry, religion, business, psychology and Core teams attest to the progress their students made as writers after faculty initiated relatively modest but important changes in their classrooms. Changes based on solid research theory on how students learn to think and write well.

Even the designers of the grant underestimated how distinctly a learning environment could improve in a short time. Whitworth makes no claim to suddenly be abounding with superior student writers. We wish! But we do have strong evidence that when faculty provide students with direct and consistent guidance throughout their college years, they gain confidence and competence. We are now far closer to meeting our college catalogue educational goal to "teach students to communicate effectively by ...clear persuasive speech and writing."

We shouldn't have been so surprised. For the heart of a quality liberal arts education, especially for students and faculty who choose smaller colleges, centers in the commitment to excellent classroom teaching. Faculty ***want*** tools which advance student learning and thinking. They ***know*** the value of writing well. Once provided suggestions through faculty workshops, they tailored ideas to meet their goals in imaginative, practical ways. Whitworth applied for a CAPHE (Consortium for the Advancement of Higher Education) grant in 1988, shortly after faculty voted to institute W-designated courses in the majors. Although this vote reflected a faculty desire to graduate students competent to write in their discipline, it clearly didn't guarantee it. Many professors echoed John Yoder, a political science professor's concern. After spending hours grading one more batch of mediocre essays, he lamented, "I recognize good writing, but I obviously don't know how to teach it."

This booklet describes our initial campus efforts to provide all faculty with updated skills on how to help student writers. It is a description of a "work in progress," not a finished product. Our purpose in providing this resource is to keep this vital work alive. Any faculty member teaching a course with a writing component can review this for ideas as they design their class. Chapter II on Faculty Stories will likely prove most useful, offering a variety of models that worked. All practical materials (i.e. feedback sheets) may be 'lifted' for use as long as appropriate credit is given.

We also offer this as a resource for any other campus wanting to initiate or strengthen their WAC programs. At first, we sometimes felt slightly apologetic that our grant wasn't 'esoteric edge' research, but more a meat and potatoes project. Not any more. In this visual age, teaching students to think and write well...the essence of a liberal arts education... presents a challenge for every professor. What we are learning is making a distinctive difference in Whitworth's classrooms; these are easily duplicated ideas we welcome sharing.

CHAPTER I

GRANT BACKGROUND

Faculty Assembly Decision on Adding Writing Intensive Courses

April 22, 1987

Proposal I:

We recommend that EL 110, Writing I, or JR 125, Writing for Mass Media, be required of all students. Students may fulfill this requirement through Advanced Placement (AP). Entering students who excel on the Test of Standard Written English (TSWE) may fulfill this requirement by transfer credit. This requirement is to be completed within the first three semesters of entrance.

Proposal II:

In addition, each student must pass at least one designated upper-division course in the major which enhances or requires advanced writing skills. At least one of the required courses in each major shall be designated as a writing course. For a department to designate such a course means that writing is an important component of the course content. This course is to be taken after the freshman year and preferably before the senior year. Further, this requirement shall be placed on the Junior Evaluation Form.

Background:

To help augment the Faculty Assembly decision of April 22, 1987 to initiate W-designated courses in the major, the Written Communications Task Force met this Fall to consider establishing *minimum* uniform guidelines for such courses. Based on information gathered from similar programs across the nation, combined with our desire to trust *departmental* wisdom at Whitworth, the Developmental Council recommends the following:

Writing Intensive Class Requirements

W-designated courses in the major should meet the following minimum criteria:

1) Students will be assigned 12-15 pages of writing, with a significant part of this to include a research component.

2) The assignments will include at least two different writing projects asking students to perform two types of writing tasks.

3) Students must be given the opportunity to revise at least one of these projects.

4) Some class time will be devoted to instruction in the writing process, especially as it proves relevant to the major.

WHITWORTH COLLEGE'S W-DESIGNATED COURSES

AR 261-361 Art History II
AR 460 Seminar

BI 323 Animal Physiology
BI 363 Genetics

BU 374 Principles of Management

CH 353 Biophysical Chemistry
CH 393 Synthetic Organic Chemistry
CH 403 Topics in Modern Biochemistry
CH 421 Structure and Dynamics I
CH 423 Structure and Dynamics II
CH 441 Clinical Chemistry

CS 472 Computer Science Software Engineering

EC 320 Intermediate Microeconomic Analysis
EC 365 History of Economic Thought
EC 425 Economic Development

ED 365 Exceptional Learners and Mainstreaming

EL 305 Contemporary American Poetry
EL 307 Women in American Fiction
EL 308 Neoclassicism
EL 321 The American Novel
EL 331 Southern Renaissance
EL 346 Essay Writing
EL 349 Twentieth Century American Literature
EL 353 Shakespeare: Early
EL 354 Shakespeare: Late
EL 360 Twentieth Century British Literature
EL 371 British Renaissance
EL 374 Seventeenth Century British Poetry
EL 375 Victorian Poetry
EL 376 British Romanticism
EL 377 Modern Poetry
EL 384 Literary Criticism
EL 400 Special Topics in Literature
EL 405 Chaucer and Medieval Literature

W-Designated Courses

EL 412 Drama Seminar
EL 454 Russian Literature
EL 455 Milton
EL 465 English Novel
EL 484 Literary Criticism
EL 498 Senior Project

FR 307-308 French Conversation, Composition, and Advanced Grammar
FR 409 Survey of French Literature I
FR 410 Survey of French Literature II
FR 419-20 French Civilization and Culture
FR 421 Literary Genres
FR 422 18th Century French Literature
FR 423 20th Century French Literature
FR 424 French Phonetics and Applied Linguistics
FR 425 17th Century French Literature
FR 426 19th Century French Novel

GR 307-308 German Conversation, Composition and Advanced Grammar
GR 409-410 Survey of German Literature
HI 212 American Popular Culture
HI 220 Ancient and Medieval Worlds
HI 320 Nineteenth Century American History
HI 423 Marxism and the Socialist World
HI 325 Latin America
HI 375 Early American History
HI 485 PNW History
HI 488 Ideas About History

JR 325 Reporting for Mass Media
JR 493 Communications Ethics

MA 314 Introduction to Operations Research
MA 421 Methods of Teaching Secondary School Mathematics
MA 430 Graph Theory and Combinations

MU 301 Music History I
MU 302 Music History II
MU 304 World Music Traditions

W-Designated Courses

PE 322 Philosophy and Psychological Aspects of Coaching
PE 326 Exercise Physiology
PE 315 Community Recreation

PH 305 History of Ancient Philosophy
PH 320 Philosophy of Religion

PO 221 American Presidency
PO 234 Women in America
PO 242 American Political Parties
PO 323 Marxism and the Socialist World
PO 353 World Order Studies
PO 365 American Constitutional Law
PO 425 The Third World: Political Change
PO 433 Western Political Thought
PO 434 American Constitutional Law
PO 498 Senior Seminar (International Studies

PS 251 General Physics
PS 355 Quantum Mechanics

PY 202 Theory and Psychology
PY 210 Developmental Psychology
PY 326 Research Methods
PY 425 Psychology of Learning
PY 499 Senior Research

RE 156 Introduction to Christian Life
RE 313 History of Christianity I
RE 314 History of Christianity II
RE 323 Christianity in America
RE 393 Christian Spirituality

RU 222 Contemporary Other Cultures

SO 238 Sociology of Middle Eastern Society
SO 258-358 Work and Leisure

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SO 265-365 Urban Communities
SO 334 Population
SO 343 Contemporary Marriage

SO 423 Sociology of Wealth and Poverty
SO 434 Family Issues Seminar
SO 443 Sociology of Religion
SN 307-308 Spanish Conversation, Composition, and Advanced Grammar
SN 409 Survey of Spanish Literature I
SN 410 Survey of Spanish Literature II
SN 419 Spanish American Civilization and Culture
SN 420 Spanish Culture and Civilization
SN 445 Latin American Culture
SN 448 19th Century Spanish Literature
SN 449 20th Century Spanish Literature
SN 451 Golden Age Literature
SN 452 Middle Age Spanish Literature
SN 453 Colonial Literature

TA 334 Advanced Oral Interpretation
TA 338 Oral Interpretation of Biblical Literature
TA 361 Directing
TA 476 History of Theatre
TA 477 History of Theatre

WRITING ACROSS THE CURRICULUM GRANT GOALS

These were the goals presented to CAPHE
and the Murdock Foundation which guided our two year efforts.

▲GENERAL GOALS:

To meet our college catalog educational goal to "teach students to communicate effectively by ...clear, persuasive speech and writing."

To encourage campus wide (rather than English department) embracement of this task, with particular focus on faculty commitment toward graduating students skilled to write within their major discipline.

▲SPECIFIC PROJECT OBJECTIVES:

1) To train faculty teaching Core classes and W-designated courses how to use process-oriented writing instruction within the classroom.

2) To help faculty in all disciplines gain confidence as effective teachers of writing.

3) To see faculty implement their training through modification of existing courses, thoughtful design of assignments, incorporation of process writing ideas (i.e. conferencing and revision) and skillful evaluation.

4) To interest the entire faculty (not just those trained in the workshops) in using writing as a learning tool within their discipline. Our hope is this emerges through the 'ripple effect' of specific training for over half the faculty.

5) To create a climate of trust among faculty where it's OK to talk about what fails as well as succeeds, what frustrates as well as satisfies. Then, based on the learning during these two years, build a realistic and developmental approach to writing within disciplines.

THE PROCESS FOR PRODUCING CHANGE IN THE CLASSROOM

In April of 1989, the CAPHE committee invited a consultant skilled in understanding how to produce change to meet with us for an afternoon. Dr. David Lundsgaard helped us visualize and articulate the changes we imagined were necessary on our campus.

First, we wanted our ***students to graduate as stronger writers,*** particularly able to write in their chosen discipline

Secondly, we wanted ***faculty teaching W-designated courses to gain skills and confidence*** on how to help student writers improve....learning from the latest research on the process of writing well.

Based on this research, we wanted faculty to ***implement changes in their course design and procedures*** when teaching a Writing intensive course.

Based on what we had learned from other WAC directors across the nation, we were convinced that participation in our campus program needed to be by ***voluntary choice,*** not administrative dictate.

Lundsgaard outlined ***stages necessary for producing change:***

A. Tell the truth about the situation
B. Visualize what we want to create
C. Choose priorities to follow through
D. Create an Action Plan

He presented a sketch of **Bruce Joyce's Models *of Teaching*** which summarized 200 studies on changes of behavior. Joyce's research shows that ***student change occurs in the classroom if teachers present.....***

THEORY	3-5% will change
Theory + demonstration	5-8% will change
Theory + demonstration + practice	15-20%
Theory + demonstration + summative feedback	20-30%
If you add ONGOING COACHING (formative feedback)	**70-100%**

Therefore, if we want students to write well, we can't just say "turn in a quality paper." Nor will waiting to grade a paper at the end of the term make significant differences in their learning. Rather, ***on-going feedback*** during the term (especially on drafts) offers the strongest chance to impact their writing skills. Likewise, one course alone (i.e. freshman writing) fails to develop student skills unless enhanced by ongoing writing opportunities throughout the college years. Just as fine athletic coaches provide continual feedback to young athletes....young scholars need similar imput from academic mentors. The 'time input' from faculty gets rearranged; rather than heavy grading at the end of the term....stronger feedback at mid-point lessens time towards the end.

What the committee visualized that we wanted for Whitworth after the grant:

1. That faculty internalizes writing as part of our teaching
2. The faculty feels/sees a direct payoff for efforts
3. The faculty can articulate writing strategies
4. The faculty enjoy their own writing more
5. Faculty and students are talking together in a new way about writing
6. We recognize students and faculty who write well
7. Faculty teach thinking along with writing
8. We can evaluate our progress

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Chapter II:
Faculty Workshops

Theory and Practice

Goals 1,2&3

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PROJECT OBJECTIVES: 1,2, AND 3

1) To train faculty teaching W-designated and Core courses how to use process-oriented writing instruction within the classroom.

2) To help faculty in all disciplines gain confidence as effective teachers of writing.

3) To see faculty implement their training through the modification of existing courses, thoughtful design of assignments, incorporation of process writing ideas (i.e. conferencing and revision) and skillful evaluation.

FACULTY WORKSHOPS

Twenty-six faculty gathered in May of 1989 for a five day workshop at the campus Lindaman Center, with consultant **Dr. Barbara Walvoord**, a nationally respected leader and researcher in the WAC movement and English professor from Loyola University (now at the University of Cincinnati).

▲*WORKSHOP CONTENT:*

Walvoord introduced faculty to writing-to-learn philosophy and research from all disciplines. She then presented practical ways to implement theory into the classroom writing process, discussing such topics as: connecting course goals with types of writing assignments, a blizzard of writing options, how to design effective assignments, peer editing and faculty conferencing on rough drafts, the role of revision, student responsibilities on grammar and usage, and strategies for realloting faculty time in providing feedback. During each of these discussions, we considered actual teachers' assignments and students' responses, whether from Walvoord's research or from our campus. This approach meant that theory was grounded in practice, a combination that the faculty clearly appreciated.

▲*FACULTY TASKS:*

Then, each faculty member and the Core teams gained hands-on experience by ***choosing one class to redesign***, applying principles from the workshop. After a free afternoon to work on a course syllabus or writing assignment sheet, faculty met in small groups to offer peer editing. For most faculty, this was the first time they'd had a chance to hear faculty outside their departments talk in depth about their goals and enthusiasm for their discipline. Several faculty echoed what one member wrote, "I left with a great respect for the teaching commitments of my colleagues."

This describes the content and structure of the workshop. But equally interesting was the atmosphere and tone of the week. Because the workshop began shortly after the semester ended, we expected faculty to be understandably tired...and perhaps restless during summer 'vacation' time. But this faculty, like many choosing smaller colleges, gives an immense commitment to teaching well. They were attentive, involved and enthusiastic....giving high energy and humor to the discussions and personal assignments. Walvoord's professional expertise is matched by her ability to create an open community where faculty feel free to question, challenge ideas or acknowledge their inexperience without embarassment. Most were pleased to discover that while writing was the vehicle of the workshop, the underlying topic was the role of language in the teaching-learning process. Having the chance to talk pedagogy with colleagues from a variety of disciplines was a rare opportunity for often harried faculty. We built in long morning breaks with energy food (cheeses, fruits, crackers, muffins etc.) and provided leisurely catered lunches to allow time for constant informal exchange. Both new faculty and seasoned faculty expressed high praise for the time together:

• I have felt frustrated and infuriated at students because they weren't 'getting' what I thought I was teaching. This workshop reminds me that good teachers ALWAYS consider how students perceive assignments. I know now that when my frustration increases that I'm not communicating what I think I am and may not be providing the INCREMENTAL SKILLS to alleviate student frustration.

• I didn't want to come for twice the money, but I knew it was time to revise my courses. I loved it and found it exactly the rejuvenation I needed. I want to tell all my colleagues to come next year..

• It gave me time to work on my own courses. I leave the workshop with several important improvements to my courses already in hand.

• I have been reminded how important goals are on both the macro and the micro level.

• The workshop has reinforced in my own mind the causal link between thinking and writing. It has caused me to examine very closely the relationship between my course goals and assignments.

• Although I have been to a workshop on critical thinking, this week's work and discussion about writing seemed much more productive of good critical thinking in the classroom.

• Rather than seeing writing as an add-on, or as always happening in large chunks if it is be instructive, I have come to see the continual use of writing opportunities as essential to building thinking skills and content mastery.

These are simply samples of typical comments from the workshop. Most left with the willingness to innovate new methods of instruction in their classes and began implementation the next fall. The enclosed faculty stories show the actual changes and the student responses.

Following Workshops

▲Second Faculty Writing Across the Curriculum Workshop:

The following May twenty faculty volunteered for the Second Faculty Writing Workshop, a four day event. We also held a two day follow-up "Advanced Writing Workshop for interested 'returning' faculty from last years event. Walvoord returned to lead both workshops, with Linda Hunt and Tammy Reid working with her as in-house consultants. Again, faculty valued the chance to think together about redesigning their courses using writing-to-learn ideas. What seemed most valued was simply time given to talk about how to best teach.....and how students best learn. Rarely does this actually happen in graduate school, nor on a campus. It's easy to just "stumble through and learn by trial and error" as one faculty commented. Many stated that the cross-fertilization of ideas gained from talking with other faculty rejuvenated them.

▲Advanced Follow-up Workshop:

At the follow-up session, which focused more on building critical thinking skills through writing, considerable time was given to hear "what was working and what was still troublesome." Time was allowed for individual conferences with Walvoord, where she consulted on syllabi, assignment sheets or general frustration. Many questions centered on the time demands on faculty in responding to papers....and the role of faculty in "correcting" grammar and usage. She again presented the idea of "reallotment of time."...the faculty will need to rearrange when they invest time in responding to papers to get maximum student response. For example, little time now needs to be spent on papers at the end of the term if a faculty member responded earlier to drafts. If one doesn't let go of old patterns and just adds new ones, it's very possible to

double one's work load.

Short Final Workshops:

During the two years, we made minor readjustments in the use of our funds and found we had enough to conclude the grant with two extra in-house workshops in spring of 1991.

First, we provided a ***"Last Chance" Saturday workshop*** for any faculty who missed the earlier two workshops. Designed by Tammy Reid and Linda Hunt, five faculty members presented the changes they had made and showed how this significantly improved the learning environment in their classes.

- **Forrest Baird,** philosophy professor, talked about how instituting a 15 minute paper conference in the large, intimidating Core 250 class not only improved the writing but faculty-student relationships.

- **Lee Anne Chaney,** a biology professor, showed how using very short, ungraded written responses helped both her and students know what learning was occuring....and not occuring.

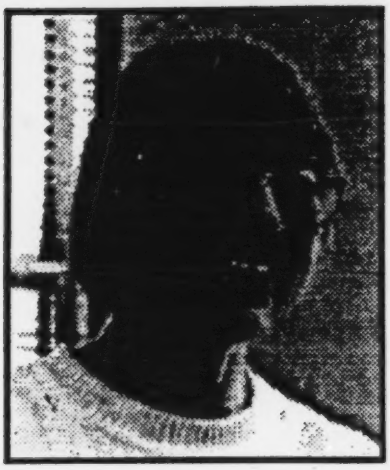
- **Richard Hungate,** professor in business, demonstrated how a writing assignment linked to guest speakers in his classroom enhanced verbal class participation with the visitor.

- **Roger Mohrlang,** religion professor, showed how he took each of his classes, clarified his goals and radically altered the writing assignments and credit from previously test-based classes.

- **John Yoder,** political science professor, gave examples of how assigning his major term paper in stages, with clearly defined assignment sheets and early faculty feedback, led to strong papers.

Clearly, students produced better quality writing when given tools to develop their talents. Although a short session, our hope was to prepare even more faculty to teach W-designated classes with some degree of understanding and confidence.

For our ***last follow-up workshop,*** we chose not to give a small stipend but hold an afternoon-dinner-and evening meeting in a conference room at Inn in the Park, a Spokane hotel. Our purpose was to create a time when faculty who attended the second workshop could talk about how the changes were going in their classrooms. Again, a focus on "what's working, where do you want more help?" A lively, creative time, most faculty spoke of exciting responses from students with their new assignments and directions (see Richard Evans and Barbara Filo).



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What Writing Across The Curriculum Is Not

Adding the whipped cream
Spending more time writing more comments on papers
Teaching grammar, punctuation, and spelling, in isolation from other aspects
Doing the writing teacher's job
Something that delays the course agenda or prevents "coverage" of course material

What Writing Across The Curriculum Is

Using writing to enhance learning
Working smarter, not longer, to guide the learning/writing process

Basic Theories And Assumptions Behind Writing Across the Curriculum

1. Writing and learning/thinking/reasoning cannot be separated.
2. People don't think then write; rather, they often discover their thoughts through writing.
3. Verbalization, both oral and written, is one of the best ways to think, discover, and learn.
4. The ability to write well develops slowly over years; students need constant frequent practice.
5. Writing is different in different disciplines; students need help learning to do the thinking and writing required in each discipline.

Seven Steps To Implementing Writing Across The Curriculum

1. Establish course goals
2. Decide how writing can help meet those goals. Consider type of writing, audience, length, information-gathering, purpose, level of polish, criteria for evaluation, mode of teacher or peer response.
3. Construct a course plan to integrate writing and learning, using available resources and instructor time/energy in the most effective ways.
4. Plan to guide the writing/learning process. Invest instructor time where it will most greatly enhance learning.
5. Try out the plan.
6. Observe student writing processes; analyze students writing.
7. Improve the course plan.

Purposes For Writing In A Course

To give students a mode for self-expression, creative thought and musing.

To help students to read an assignment by a certain date.

To help students to be active in their learning.

To help students to push more deeply into a subject.

To help students organize or summarize ideas.

To help students store information.

To enhance students' understanding and recall of a subject.

To keep students in the habit of writing; build fluency.

To train students in the basic skills of writing—focus , organization, evidence, reasoning, style.

To train students in the particular forms of writing they will use as professionals in their field.

To teach students to polish their grammar, spelling and punctuation.

To provide a basis for grading a student.

To identify students who need extra help.

To evaluate how much a class is learning as a basis for teacher planning.

Types Of Writing In A Course

term paper

essay exam

contemplative essay

proposal

memo

instructional manual

laboratory or field notebook

technical/scientific report

abstract

proposal

survey of literature

case analysis

diary

question or muse

briefing paper or "white paper"

summary

review of book, play, work of art, performance

brochure, poster, advertisement

letter to editor, or open letter

dialogue

narrative

materials/methods plan

definition

description

rough draft

timed freewrite

list

notes on reading

"I search"

word problem

journal

microtheme

answer to a question

description of process

thesis sentence

outline

news story or feature story

personal letter

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UNGRADED, IN-CLASS WRITING

TYPES OF WRITING

Recall
Summary
Precis
Synthesis
Definition
Strengths/Weaknesses
Response to Author
Muse
Implications
Comparison/Contrast
Pro/Con
Cause/Effect
Anticipation

TIPS FOR GIVING INSTRUCTION TO WRITERS

Write key words on board or on handout sheet
Define an audience and purpose
Tell how much time
Tell how the writing will be used/shared, who will see it
Level of legibility and polish
Warn about pitfalls

WAYS OF HANDLING IN-CLASS WRITINGS

No Response
As "primer" for class discussion
Share with partner
Share in groups
Make a common blackboard/overhead list
Write a few on blackboard/overhead
Collect, duplicate a few for next-day distribution
Collect, mark that it's been done
Collect, write one sentence suggestion or praise
Collect, hand back with checksheet
Organize a debate
Use as a basis for next assignment
Have students keep all exercises,
select 3-5 for revision and hand in for grade at end of semester

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Modes Of Responding To Student Writing

No response.

Proofreading by peer.

Substantive response by a peer.

Group discussion.

Reading aloud.

Record that it has been done.

Suggestion for one improvement.

Make an assignment that utilizes the piece of writing.

Duplicate for distribution.

Write marginal notes.

Discuss a group of papers in class.

Checklist.

Grade.

Select random sample for comment.

Stop reading and return the paper for revision.

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THE TEACHER'S RESPONSE TO STUDENT WRITING

Clear to the student

Friendly in tone; positive as well as negative

Respectful of student's culture, dialect, ideas

Set priorities

Suggest specific actions

Appropriate to:

- Announced criteria
- Announced audience and purpose
- The stage of the writing process
- The student's stage of development as a writer
- The student's ability to take in and use the advice
- Reflect teacher as reader

The teacher's task as responder is to help the student as efficiently as possible within the time available, not necessarily to mark everything that is wrong with the paper.

READER-BASED RESPONSE

LEVEL 1:

Reader states the reading experience.

"I was confused here."
"I had to read this sentence twice to understand it."

LEVEL 2:

Reader analyzes the reasons for his/her response.

"I was confused here because you didn't tell me X."
"I had to read this sentence twice because it's a run-on sentence."

LEVEL 3:

Reader suggests remedies (offer options to allow the writer maximum control).

"How about moving this information up earlier into the paragraph?"
"You could either put a semicolon here, or use a comma with and."

Research Essay _____ Name _____

Peer Feedback Sheet _____ Audience _____

Reader _____

1. QUALITY OF SOURCES:

Are they up to date (if necessary)? Variety of publications? (i.e. journals, magazines, newspapers, books, interviews) Any further suggestions for research sources? Interviews?

2. ORGANIZATIONAL STRUCTURE:

Is the thesis clear, persuasive, manageable? Are each of the main argumements clearly defined in topic sentences? In the appropriate order for this audience ? Where could the organization improve? Transitions? Logical development of ideas?

3. SUBSTANCE

Where do the paragraphs seem well developed? Weak? Are there enough "building blocks" to support the topic sentence claim? What needs adding? Statistics? Definition? Personal interview material?

4. EDITING:

Where does it need work with vitality of language? Wordiness? Active voice? Use of quotations and dialogue? Grammar problems? Voice?

Back side: What is the strongest... what will make the essay even better?

Author _____

Date _____

Responder _____

Research Paper Responses

1. What is the central idea of this paper? (very brief)

2. Is the thesis sentence limited and specific? If not, how might the author narrow it?

3. Does the thesis sentence reflect an attitude?

4. Are the points the writer is making to develop the thesis clear? Indicate what isn't by circling the place in the text and explaining here.

5. Are there places the writer should elaborate details, add examples or emphasize another point? Put an asterisk (*) in the text by these places and suggest what might be appropriate here.

6. Is the order of the sections of the paper effective? Is each point nearly equally developed? What changes might improve the unity and the impact?

7. Are there places where the "flow" of the draft breaks - where transitions are needed or where the use of sources is choppy? Identify these places here and suggest what the writer might do to improve these areas.

Written Comments: Save Time with Macros

When I write an evaluation of a student's term paper, I may give perhaps five or six sentences of comments. In reality, of course, there are only so many different points one is likely to make for a particular kind of assignment. With a class of even 10 or 15 students, you will soon find considerable overlap in the specific points you might want to say about each student's work.

So I concluded that instead of having to retype one particular statement or sentence over and over again during a particular batch of grading, why not get the computer to help? The answer is to use macros. A macro is simply a series of keystrokes that can be recalled by using your software's macro function. (I use WordPerfect, but this works as well with other software.) So, for example, you might have the following sentence that you use repeatedly in evaluating a given assignment: "You have shown a thorough grasp of the author's main points, and presented a thoughtful critique of the book." You could then save this as a macro, perhaps naming it M1, which would then require only three or four keystrokes to place that entire sentence on your screen. Then, based on what else you want to say about this assignment, call up perhaps M4, M13 and M24. In effect, you are simply selecting appropriate comments from an existing menu of sentences that you have already prepared. You may need to smooth the transitions between these sentences, and add one or two other student- specific remarks, but the result is that in an extremely short time you've been able to write a full paragraph of comments.

If you don't know how to do macros on your computer, ask someone who does. It's an extremely simple function and easy to learn.

Finally, this technique obviously won't work for everyone, because it assumes both that you write tailor-made comments and that you do so on the computer. But if this technique seems of possible benefit to you, give it a try; you'll be astonished at the time it can save you.

Gordon Jackson, Journalism professor

GORDON JACKSON, PROFESSOR OF ENGLISH

JR 493: Media Ethics: Case Study

The numbers I've noted on your paper referred to the list below.

1. Good to state your thesis/to state it this early
2. Good point/important insight
3. Good to provide this evidence
4. I agree
5. An imaginative approach/idea/insight
6. Creative touch—I liked it!
7. Good tie-in with other material from class
8. Strong intro
9. Strong conclusion
10. That's exactly the point!
11. Not clear/I'm not getting your point
12. Grammar problem
13. Not a complete sentence
14. Punctuation problem
15. Remember the difference between "its" and "it's"?
16. Best word or wording?
17. Where's the evidence for your argument or claim?
18. Poor transition
19. Sloppy, sloppy
20. Reword
21. Read this aloud—Does it sound right? (It didn't to me)
22. These ideas don't follow
23. Do you think there was enough justification to go to these lengths? Would Lambeth agree that the standards for tolerating deceitful conduct had been met?
24. See my overall comments
25. Watch for inclusive language
26. No—I think you're confused
27. I don't follow your thinking here
28. Don't overstate your case
29. Use "think" or "believe" or "argue," not "feel." I can't quarrel or disagree with how you feel but we can discuss whether your (or my) thinking, beliefs or arguments are right or wrong, strong or weak.
30. Remember the difference between "then" and "than"? If not, see me urgently
31. This is a crucial point that needs elaboration
32. "media" is plural, "medium" is singular; so "media <u>are</u>," and "medium <u>is</u>"
33. This sentence is too long—break it up
34. Source?
35. Try to say this more simply

Macro list for checklist: By using a combination of these sentences, I can compose a paragraph or two of tailor-made comments far more quickly than if I were to do a "de novo" evaluation for each paper. This list applies to two specific assignments I've graded recently, but obviously much of it can be used for other assignments. Using WordPerfect to do macros is extremely easy; I don't know how to do them using Microsoft Word. Each Macro consists of its name of label (eg., "aa"), followed by the sentence(s). So instead of wrting out 10 or 15 words each time, I need to strike only the macro key plus "aa" or whatever.

aa Generally, this is well written and clearly states your arguments.

bb You argue your point well; this is organized and well structured.

cc You need to pay more attention to mechanical problems, like spelling and punctuation.

dd Unfortunately, your potentially promising ideas are udnercut by your poor attention to mechanicals.

ee This is a carefully crafted, thoughtful and highly readable paper.
ff Why so short?
gg You spent too much time describing the movie and not enough on what it said about the media.
hh Much of what you say is vague or unclear, and is hard to follow.
ii Generally, you present your ideas adequately. This is clear.
jj You need to watch you word choice more carefully.
kk But don't you think the movie considerably overstated what are admittedly serious problems with TV?
ll Don't you think you're being unduly harsh in your assessment of the present networks? I don't think they're nearly as bad as the movie suggested they were.
mm You need to watch your punctuation.
nn You do well at pulling together ideas from the course as a whole.
pp You offer some good ideas but lack one clear focus or direction in the paper.
qq I would in fact urge you to take serious steps to address your writing difficulties; you will most likely not easily get another opportunity once you leave college.
rr There's some lack of clarity, but it's not serious. Overall, a pretty good job.
ss Clearly, one of the more thoughtful papers.
tt You've done well in drawing upon the main principles we've spoken about in class.
uu Any thoughts on the difficulties, generally, with adopting the act utilitarian position?
vv Any thoughts on the difficulties, generally, with adopting the rule utilitarian position?
ww Any thoughts on the difficulties, generally, with adopting the rule deontological position?
xx Any thoughts on the difficulties, generally, with adopting the act deontological position?
yy What of any possible weaknesses in your position?
zz Is there any guidance you might have received from Goodwin's list, Lambeth's five principles or the various ethical positions listed in the Christians book?
aaa You need to watch your spelling.
bbb Overall, pretty good.
ccc You could have stated your main point a bit sooner.
ddd Your basic ethical stand needs more explanation and justification.
eee You spend too much time describing the case.

19	19/20	(A)
18	18/20	(A-)
17	17/20	(B+)
16	16/20	(B)
15	15/20	(B-)
14	14/20	(C+)
13	13/20	(C)
12	12/20	(C-)

file: macrolis—on 50.25

Campus Stories:

Faculty Reports

Robert Clark, Sociology
John Yoder, Political Science
George Weber, Business
Richard Evans, Music
Barbara Filo, Art History
Roger Mohrlang, Religion
Carol Hollar, Education
Don Calbreath, Chemistry
Lee Anne Chaney, Biology
Jim Hunt, CORE 150
Leonard Oakland, CORE 250

PRIMARY CHANGES IN COURSE DESIGN

During and after the WAC faculty workshops, participants redesigned at least one course, usually a W-designated class that they would soon be teaching. Their primary emphasis included:

▲*FACULTY CHANGES:*

- **Defining course goals** and consciously examining whether their writing assignments corresponded to meeting these goals
- **Developing comprehensive assignment sheets,** providing students clear, written directions and expectations for writing tasks (see enclosed samples)
- **Staging deadlines throughout the term for major papers,** using a 'process mode' with deadlines (i.e. bibliography, first draft, outlines etc.) instead of one final due date
- **Offering extensive (but ungraded) faculty feedback** and/or peer critique on some first drafts
- **Requiring or offering optional faculty-student conferences** on the first drafts (depending on time constraints)
- Grading the 'polished' revised draft **with far fewer comments**
- **Adding numerous short, ungraded assignments....**mini-writes....which provided insight into student learning
- **Providing classroom time for writing instruction,** particularly discussing what makes good writing in their discipline and future professions

Several faculty found these modest modifications often altered the entire classroom climate and student's attitudes towards written assignments and their professors (see case studies). Most important, they saw student writing improve.

▲*STUDENT CHANGES:*

- With early, required mid-point deadlines, the possibility of procrastination lessened
- Students expressed appreciation at the chance for conferences and rewrites
- Conferences provided genuine discussion with faculty over ideas and research within the discipline
- Students bothered faculty less with questions concerning assignments...i.e. "What do you want?"
- Students listened and responded to critical feedback because they could make changes affecting their performance (in contrast to end of term deadlines where rewriting isn't possible)
- Ungraded short assignments provided non-threatening practice places for writing
- Student writing noticably improved

Robert A. Clark, Professor of Sociology

▲BEFORE:

Sociology of the Family is an upper-division course which usually enrolls about twenty students from a variety of majors. The course deals with family as an institution within society, frequently using comparative and historical analyses at the "macro" level. Because it is an upper-division course and treats the area of my doctoral training, I want the course to be rigorous and involve relatively sophisticated thinking about family. However, several factors tend to frustrate these desires. Most of the students are not sociology majors, they have a more personal, "micro" level understanding of family life, and they expect an applied, "relevant" course on the family Moreover, the course has been taught on a twice a week, ninety minutes per session basis which calls for variety, controversy, and even a dose of entertainment in the classroom to maintain interest.

In the context of this nest of dilemmas, I have struggled for many years trying to keep the students interested while analyzing the family in an unfamiliar and seemingly "irrelevant" manner. My assignments reflected this struggle. To supplement lectures, discussions, and essay exams, I have required student panel presentations, debates, and discussions of topical paperbacks. These all provided variety, involved the students directly, and made the course content more interesting. I used only one writing assignment, a book reaction paper, because previous experience with a term paper assignment had been so frustrating. The primary feedback students got from me included two or three exam scores and written evaluations of group presentations. We ***did not directly interact about their work in progress; I gave assignments, they did course work, and then I was The Judge.***

▲CHANGES:

In the summer of 1989 I selected SO 311 Sociology of the Family to be my writing designated course. I added a major term paper assignment and modified a book reaction paper assignment I had used for many years in this course. I continue to revise these assignments, but after two years I can say without hesitation that these writing projects improved the course, greatly improved the quality of writing I received from students, and enhanced my relationships with the students.

When I changed Sociology of the Family to a writing designated course, I worked with two assignments which I hoped would contribute to my course goals and help with the dilemmas I faced in the course. I wanted to improve student writing, but my primary aim was to use writing as a tool to enhance the student's *sociological thinking* about families. After two years of working with these assignments, I have achieved the goals I had for them and gained some valuable extra benefits along the way.

The first change I made involved a major paper. ***In the past, my use of term papers had been a failure.*** I typically gave students a handout with one paragraph of instructions, specifying a 12-15 page *sociological* analysis of some family topic from a list I provided, a deadline for topic selection, a due date, maximum point value, and a caution that the quality of writing would be included in the grade. ***I simply assumed that everyone knew what a good term paper was and set them loose to do it.*** Except for help with bibliographic resources, I rarely gave assistance to students as they wrote their papers. ***What I got in return was frustration.*** I had a pile of twenty lengthy papers which were hard to read; the writing quality was typically inadequate, the content was unfocused, the level of sociological reasoning was poor, and the bibliography sources were often inappropriate. My evaluations of the papers were commonly negative, listing the reasons why they were not "A" papers. ***The whole process distanced the students and me from each other.*** The students felt defeated by the negative evaluations I gave them in spite of their hours of work, and I felt alienated from students who could not or would not do what I asked of them. ***I gave up the term paper assignment.***

BEST COPY AVAILABLE

When I reintroduced the term paper (see attached "Sociology of the Family Writing Project"), ***it was in a different form and got very different results.*** The students were given ***two single-spaced pages of instructions.*** The goals for the assignment, which related to some of the course goals, were spelled out in detail. Students were told that the paper would be evaluated in terms of how well it achieved those specific goals. I told them what the final product should look like and the procedures to follow to create such a product. In particular, I described and illustrated what I meant by a sociological, structural analysis of a family topic and supplied a list of suggested topic areas. To encourage papers with a focus, I limited them to a six to eight page paper and required them to begin with a specific "why" research question about their area of inquiry. Their writing task was then to gather and weigh the evidence regarding this question and make a case for a particular answer to their research question. Students found that they could do a lot in six to eight pages when they began with a specific question, and when they finished they had a defensible answer to a question that had interested them. Moreover, the students and I knew that anything in the paper that did not relate to the research question did not belong there. Finally, I gave students a list of reference materials that would help them with their sociological content and with their writing mechanics and style. I also supplied them with a copy of the APA format instructions given to authors submitting manuscripts to the *American Sociological Review*.

> *Second, conferences were very positive experiences. I could be positive about the strengths of their draft and constructive about the weaknesses.* ***Instead of being The Judge, I was an ally and coach.***

Early in the course, a class session was set aside when students were to come with ten written, sociological questions about a topic area of their choice. They then worked in pairs (as I wandered around in a consultant role) explaining why they wanted to know about their topic and narrowing down to one sociological research question which would be the focus of their paper. At the end of the session they turned in their research question; if I found any problems with a student's question, a conference was scheduled to help get the student on track. This is a *crucial stage* in the process. If students begin with the right kind of question about an appropriate topic, the rest of the paper is likely to go well. That is why I was so distressed when this topic session turned into a disaster the first year. Students were confused about what a sociological, structural question about the family was; many turned in inappropriate questions or no question at all. I had to take a great deal of class time and individual conference time to clear this up. ***For the second year I elaborated my written instructions about this matter and provided examples;*** I also prepared a brief in-class lecture and discussion on different levels of analysis used in looking at family life. This revision not only reduced the confusion in selecting an appropriate research question, it benefitted the whole course and helped resolve one of my dilemmas. Students in a sociology of the family course need to be clear about the sociological perspective on families!

Approximately four weeks later the students submitted their reader's draft and fifteen minute draft-response conferences were scheduled. I read these drafts and marked on them extensively. ***Note that these early drafts were already better on average than the final drafts I used to get!***

▲*Results:*

The draft-response conferences were the highlight of the whole process for me. I moved out from behind my desk and sat next to the student. We both shared what we thought the strengths and weakness of the draft were and the kinds of things that would make it better. There were problems of organization, paragraphing and sources, as well as typing and spelling difficulties. I tried to let the student take the lead by responding to their questions and suggestions about weaknesses and improvements. If I found a problem, I would identify the pattern and show an example but refrain from pointing out all cases of the problem. ***Indeed, I made it clear that they were still responsible for rewriting the paper, finding mistakes, and making it a better piece of work.***

Three things about the conferences were especially valuable. Because so much effort had been put into the structure and writing mechanics earlier in the process, ***the conferences could focus more on the student's***

ideas and thinking than on grammar and micro issues. Second, conferences were very positive experiences. I could be positive about the strengths of their draft and constructive about the weaknesses. ***Instead of being The Judge, I was an ally and coach. We were working together to help the student do better work. Where the old process created distance between the students and me, these conferences brought us together.*** This helped build my relationships with students and improved the dynamics in the classroom. I am now looking for excuses to put such conferences into more of my classes! ***Finally, the draft-response conferences helped produce better papers.*** Typically the final drafts were focused, well organized, well written, and substantively interesting. ***They did not take long to read;*** I kept track of my comments on the reader's draft and could identify progress (or lack of same). Because the process worked so well, I got the kind of papers I wanted and could honestly give the students more positive evaluations. The students were not only achieving my goals for this assignment, they were also better achieving some of my goals for the course. These non-sociology majors were doing and appreciating *sociological* thinking about family!.

The second change to my course will take much less discussion. For many years I have had students read a paperback and write a reaction paper on it to help them to think critically and be prepared for discussion of the book in class. My typical instructions were limited to the following:

WRITE A 4 PAGE REACTION PAPER USING THE FOLLOWING FORMAT:

1. A concise summary of the major themes, arguments, or findings of the book.

2. Respond to, interact with, and evaluate the major themes or findings of the book. How does it relate to other materials (texts, lectures) in this course? What are the strengths and weaknesses of the book? Do you agree or disagree with the author? Why? What did the book mean to you personally?

In spite of what seemed to me to be very clear instructions, students often gave me book reports, long on summary and short on reactions to the book. This frustrated me to no end! When I revised this assignment, I provided much more detailed instructions specifying my goals, what the paper should look like, and how it would be evaluated (see attached Reaction Paper Guidelines). These elaborate instructions put clear limits on the amount of summary students can write and explain more fully what I mean by *reactions* to a book.

As with the first assignment I described, I now get much better reaction papers. Students show me some critical thinking and share some of themselves in responding to the book. I still get an occasional book report, but now I simply give it a "C" at best and refer the student to the assignment handout sheet. ***I have been so pleased with the results of this assignment that I wrote it in a generic "boiler plate" style and now use it in several of my courses.***

With both of these assignments I learned a valuable lesson: ***To get a better product from students I need to do a lot of front end work. The assignment instructions need to be very elaborate; I need to be very clear about my expectations.*** In fact, the amount of front end work is so great that I would not invest it unless I intended to use an assignment repeatedly. The investment does pay off, however, in better student work and better relationships. Because of these rewarding results, I will continue to refine these assignments and use writing as a learning tool in more of my courses.

Soc 311 Sociology of the Family Whitworth College
Instructor: Robert Clark Fall, 1990
Office: #122 Lindaman Center
Office Hours: MF 3:30-4:30; TR 1:30-3:30

▲*Course Goals:*

1. To understand human family systems in all their variety—what they are, why they take the forms they do, how and why they change, and how they relate to God's intentions for human families.

2. To gain a broad view of human families through comparative and historical analysis.

3. To understand the complex relationships between family patterns and social structure—how society and culture influence and are influenced by familial institutions.

4. To gain an understanding of American family patterns, their variety, how they are changing, and the prospects for their future .

5. To locate current public concerns and policy debates regarding family life within the context of structural and historical knowledge of family systems.

6. To prepare students for graduate study in the family, for the GRE in sociology, and for a constructive life within and around families.

▲*Texts:*

B. Adams, ***The Family: A Sociological Interpretation***, 4th ed., 1986
D. Elkind, ***The Hurried Child***, Revised ed., 1989
A. Skolnick and J. Skolnick, eds., ***Family in Transition***, 6th ed., 1989.

Reserve readings to be announced

▲*Requirements and Sources of Evaluation:*

1. Complete three major exams (essay, short answer); 100 points each.

2. Complete quizzes and small in-class or take-home projects as announced. Most of the assigned articles from Skolnick and Skolnick will be tested on with brief 10 point quizzes prior to class discussion. Instead of make-ups for missed quizzes, I will drop your lowest quiz score.

3. Complete a four page review and reaction to ***The Hurried Child***, 50 points.

4. Participate in class activities and discussions. Ten percent of your grade will be based on your class attendance and involvement in class discussions and activities. Quality counts!

5. Complete a 6-8 page literature search writing project pursuing a specific sociological question about some structural aspect of family life. The project is worth 100 points. As part of a writing intensive course, preparation for the project will include work on a choice of questions, a Draft-Response Conference with me, and rewriting a final draft. Details soon.

6. Participate in a team interview of an international student and a 30 minute class presentation about family life in another culture; 30 points.

7. Participate in a Poster Session on ethnic minority families. Students in teams of 3-4 will read a chapter on an ethnic minority family type, present a 20 minute poster session for other students, and submit to me an outline of their presentation and an evaluation of their team. 25 points. Details soon.

8. Late work will only be accepted under extreme conditions and a penalty may be assessed. Make-ups will only be given if you obtain permission from me prior to the deadline.

9. Cheating is a violation of your relationship with me and with other students. Theft or fraud in relation to exams or writing assignments will make you subject to an "F" for the assignment and/or the course. Refer to the Student Handbook for details on the College's academic honesty policy.

SOCIOLOGY OF THE FAMILY WRITING PROJECT

▲GOALS FOR THE ASSIGNMENT:

1. Enable you to gain current sociological knowledge about a significant family topic of your choice.
2. Expose you to research literature in sociology of the family
3. Develop your ability to do sociological thinking. This includes skillful handling of sociological re search and analysis , learning to see linkages between parts of the social world, and critically evaluat ing research literature and public opinion on family matters.
4. Improve your writing skills. This includes your ability to frame good questions, to summarize re search literature, to organize an argument or "case" using research literature, and to effectively revise your writing into a clear and convincing final draft.

▲FINAL PRODUCT:

You are to write a 6-8 page literature search paper pursuing a specific sociological question about some structural aspect of family life (comparative, or historical, or linking some contemporary family pattern to other parts of society). The paper is to be typed and double spaced. Please staple the paper and do not put it in a folder or plastic cover. The project is worth 100 points and will be evaluated in terms of the extent to which you achieve the goals listed above (did you gain current sociological knowledge about a significant family topic, draw on sociological research literature, demonstrate good sociological thinking, show high level writing skills?). Please note that since this is a writing intensive course and the project includes a draft-response conference, *the standards for writing, organization, punctuation, and spelling on the final draft will be very high.*

▲PROCEDURES:

1. The paper must begin with a "why" question you are seeking to answer about a family pattern. This can take one of three forms: ***Comparative*** (How and *why* do industrial nations differ so much in rates of adolescent pregnancy?), ***historical*** (How and *why* has the grandparent role changed in this century?), or ***social linkage*** (How and *why* is family structure related to children's school performance? How and *why* does geographic mobility affect family life? *Why* is there so much wife battering—what are the societal causes?). In each case there is some description (what?, how?) followed by explanation (why?).
2. Review recent literature on your question, drawing on 6-8 sources. These should primarily be research articles published since 1975; only two of your sources may be commentaries, textbooks, or literature reviews.
3. Weigh the evidence. Where does the evidence seem to point? Who has the best evidence and interpretation? *Make a case*, give reasons for the best answer to your question so far. *This is crucial!*
4. Briefly summarize your conclusions and indicate what you think needs to be done to better answer your research question.
5. A computer makes revisions easy—try it! Keep a copy of each draft for yourself as a safety measure, too.

▲SCHEDULE:

1. On *September 25* come to class with a piece of paper which states your topic area and lists ten questions you would like to answer about that topic. Aim for sociological questions! We will then narrow these down to one major sociological question that will be the focus of your paper.
2. On *October 30* the reader's draft is due. From *October 30 to November 2* I will schedule 15 minute Draft-Response conferences. During your conference we will evaluate your draft together and discuss revisions. As a consultant I will offer some suggestions, but don't expect me to mark all your typos or point out all the revisions you need to get a guaranteed "A." You are responsible for improving your writing!
3. You will have two weeks from the date of your conference to revise your paper and submit a final draft. Final drafts will be due from *Nov. 14-16*. No lates accepted! Please submit *both* the final draft and the reader's draft that I marked on so that I can compare them and note your progress.

RESOURCES:

For help with writing mechanics and style use Kirszner and Mandell's ***The Holt Handbook***, 2nd Edition, 1989 or their companion volume, ***The Holt Guide To Documentation and Writing in the Disciplines***, 2nd

Edition, 1989. These are the standards of writing form at Whitworth and are available in the library and bookstore. For footnotes and bibliography follow APA format as described on pages 588-594 in the ***Handbook*** and pages 74-106 in the ***Guide*** or on the inside front cover of any recent ***American Sociological*** Review.

For the content of your paper you may want to consult the ***Sociological Abstracts*** and your textbooks for leads on articles. I have placed several good reference books on reserve for your use:
W. Burr, et al., ***Contemporary Theories About the Family***, Vol. 1., 1979.
B. Miller, and D. Olson, eds., ***Family Studies Review Yearbook***, 1983, 1984, 1985.
M. Sussman and S. Steinmetz, eds., ***Handbook of Marriage and Family***, 1988.

Relevant journals to consult would include: (* are in Whitworth library)

Adolescence*
American Journal of Sociology*
American Sociological Review*
Demography
Family Planning Perspectives*
Family Relations
Gender and Society
Journal of Family History*
Journal of Family Issues
Journal of Marriage and the Family*
Signs
Social Forces*
Social Problems*
Social Work*
Society*
The Gerontologist*

▲*Potential Topic Areas:*

Abortion and the family
Adolescence
Adolescent pregnancy
Adoption or foster care and the family
Childrearing and childhood
Churches or religion and family life
Contraception: history, social patterns
Daycare in industrial societies
Deviance, crime, and family patterns
Divorce
Economic structure and the family
Family crisis or disorganization and the social environment
Family policy: The state and family law
Family power relationships
Family violence
Fatherhood
Fertility/Infertility: patterns and consequences
Geographic mobility and the family
Grandparenthood
Health, illness, health care and the family
Homelessness and the family
Housing patterns, architecture, and family life
Kinship ties
Latchkey/self-care kids
Marital sexuality
Masculinity across history or cultures
Mate selection or marital timing
Media and the family
Military and the family
Motherhood
Poverty and family life
Remarriage and stepfamilies
Schools and the family
Single parent families
Singlehood
Social class and the family
Social networks and the family
The "companionship marriage"
The "private family"
The aged in the family
The division of roles in the family
The family help industry (marriage and family therapy, enrichment and education): Causes and consequences
The family life cycle
Unemployment and the family
Voluntary childlessness
Welfare and the family
Women's labor force participation and the family
Women's roles in cross-cultural analysis
Work/occupations and the family

Robert A. Clark
Whitworth College

Reaction Paper Guidelines

▲*Purposes:*

1. I want to know whether you ***read the book.***
2. I want you to have ***thought about the book*** and done your best to ***understand*** it before we discuss it in class.
3. I want to develop your skills in ***critical and integrative thinking.***
4. I want to develop your ***writing skills.*** You will need to clearly, accurately, and concisely summarize an author's case and effectively communicate your evaluation of and response to the author.

▲*Content:*

I want you to write no more than two double-spaced pages summarizing the book. This section is to tell me what the author is saying, the key themes, arguments, methods, or findings of the book. You must be very concise here, providing yourself with a brief sketch of the book to help you remember it and giving me evidence that you have read and understood the book.

Following the summary, write a separate 2-3 page section of your *reactions to* and *reflections on* the text. Here I want to see *you in interaction with the author*. Evaluate the significant strengths and weaknesses of the book, always giving "becauses," reasons for agreeing or disagreeing with some aspect of the text. What in the text irritated, provoked, or reassured you? *Why*? Do you share or reject the author's assumptions? How well supported were the author's claims in terms of evidence, logic, or theology? What are some implications of the arguments in the text that the author may not have anticipated? What did the book mean to you, what impact did it have on you? Were you inspired? Did it change your thinking? How does the book compare with or relate to other readings, ideas, and evidence you have encountered in this course? Remember, the idea in this section is to respond to the book, do something with it, interact with the author; *do not* "report" on the book here.

▲*Format:*

Please use the following format and headings.

A. ***Summary*** (no more than two pages)

1. *Thesis Identifying Paragraph*: In one paragraph boil down the author's "point". What is the basic question or problem the author is trying to resolve? What is the overall case the author is trying to make?

2. *Precis*: Write a concise summary of the book. Do <u>not</u> just list topics or say what the chapters are "about." Tell me the main points or "guts" of the text..

B. ***Reactions and Reflections*** (two to three pages; total of paper not to exceed five pages double-spaced). Respond to the important characteristics of the text. Interact with the author and compare this writing with other texts and ideas from the course.

C. ***Questions for Discussion.*** Write two questions which interest you and that you think would provoke good class discussion of the text.

▲*Evaluation:*

The paper is worth _____ points. I will grade the paper in terms of my purposes for this assignment. I will be looking for: Evidence that you read the book, an accurate and comprehensive understanding of the

text, thoughtful reflections and evaluations of the text, and effective writing style. If all you write is a good summary of the text, you can earn a "C" at best. Bravo! You have written a good book report! If you want a better grade, you must write good reactions and reflections on the text. Think! Interact with the author! Write clearly and effectively!

The paper must be typed, double-spaced, with minimum 1" margins and numbered pages. Please staple your paper; ***do not*** put it in a folder or binder. The paper is due _____. The paper is to reflect your own thinking and writing. Theft or fraud in the paper will result in an "F" for the assignment.

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John Yoder, Professor of Political Science

▲BEFORE:

I started college teaching with a passionate vow to teach students to write. In large part, my commitment grew out of an attempt to correct the flaws of my own undergraduate education. When I was a college student, no one ever taught me how to write well. Since I believed that good writing was a gift, most likely genetic or divine in origin, it never occurred to me to question the quality of my education. I just assumed writing was a talent which some had and others did not. Only when I entered graduate school did I learn that writing could be taught to and learned by everyone. Although I began graduate school as only a moderately good writer at best, by the end of the first quarter I was perhaps the best writer in my class. The reason for the transformation was the relentless effort on the part of my wife, an English graduate student, to correct my rough drafts and help me turn them, first, into acceptable and, then, exceptional papers. As the first quarter came to a close and I reviewed my progress, a number of thoughts solidified in my mind. first, I was thankful to my wife for salvaging my graduate career, second, I cursed my college teachers for not showing me to write, and third, I promised that my own students would learn to write.

The following year, as a TA at Northwestern University, I had complete control over my own freshman seminar and I had my first opportunity to teach writing. With a red pen, scissors, and Scotch Tape I attacked student papers. Not only did I point out spelling mistakes, offer suggestions about word choice, insist that students develop a clear thesis, and cross out redundancies and unnecessary words, I even cut some papers apart and taped them back together in a more logical fashion. My students would learn to write! And, in fact, students at highly selective Northwestern seemed to respond well to my crusade. Not only did formal student evaluations give me very high ratings for my efforts with writing, I could see definite progress from one paper to another as the quarter progressed.

At Northwestern, then at North Park College and finally here at Whitworth, I continued to emphasize good writing. I spent hours correcting organization, grammar, word choice, and documentation. Over the years, students and other faculty have complimented me on my efforts and some of my best students even credited their later success in graduate school to my teaching. Yet, I had to admit all was not well. ***First, teaching writing was extremely time consuming.*** Reading even a three to five page critical review could take forever. ***Second, although the very good students seemed to benefit from my toil, the work of average and weak students did not seem to improve.*** That was puzzling to me because I spent so much time correcting writing and because my syllabi said clearly that good writing was expected. Third, in their course evaluations, students gave me their lowest marks for the area labelled "stimulates students to rigorous performance." Because I knew that I had high standards, the student response seemed like a paradox. Fourth, increasingly, I realized that students often were not benefitting from my labors in their behalf. ***At the end of the semester, heavily corrected papers (corrections representing hours of my time), remained uncollected in a box in the Departmental office.*** Even students who took the trouble to pick up their papers were not always pleased or helped by what they found. ***Perhaps, to them, my corrections were the equivalent of an art professor defacing a student work with a large felt tipped pen.*** The project on which they had worked hard was now destroyed with vivid marks of condemnation. Finally, I realized that ***I was spending far more of my time commenting on grammar than on the ideas of my discipline.*** In trying to be an English teacher, I had little energy left to tutor my students in the concepts and methods of history or political science.

Although I was unsatisfied with my method, for lack of a better plan I continued along the same path. After all, someone had to teach writing and no one seemed to offer a better plan.

▲CHANGES:

The CAPHE workshop, which I attended in the Spring of 1989, suggested a better way. After the CAPHE presentations I realized two important truths, first ***students need step-by-step guidance in writing papers*** and second, ***they need to be held accountable for the skills they already possess.***

As a result of CAPHE, I completely revised the syllabi for my research courses. Now, instead of simply telling students to write a high quality research paper for submission near the end of the term, ***I provide a detailed guide outlining the steps I myself use when doing research.*** (See appendix). Also, I tell students they are accountable for completing the steps in a timely and high quality manner. Now, on the rough draft, the centerpiece of the project, I refer to their spelling and grammar problems, but I do not try to correct all of the specific faults. I inform students that the final draft must be free of such errors. ***Thus, it is the student's responsibility to fix the paper.***

The payoffs of my new method have been remarkable. First, students learn to do real research and critical thinking.

▲RESULTS:

The payoffs of my new method have been remarkable. First, students learn to do real research and critical thinking. By starting early, they have time to become familiar with the literature, develop a clear question (once resolved the question becomes the final paper's thesis), and collect data to answer the question., Thus, students become active participants in the disciplines of history and politics. ***Second, I do not have to deal with last minute papers or struggles to find a topic.*** No more do students come to me one week before the final and say, "Well, I'm still not too sure about what topic I will chose" or "I'm thinking about changing my topic, do you have any suggestions?" ***Third, the new method allows me to identify problems early. Thus, I can deal with small specific problems before they become fatal flaws which destroy the student's paper and pride. This ability to intervene promptly and constructively is especially useful when working with average students, with students who lack confidence in their abilities, or with poorly prepared students*** (I am continually amazed, for example, that even some very bright students know nothing about proper documentation). ***Fifth, I now focus most of my attention on students and on ideas, not on grammar.*** By carefully documenting my expectations, I free myself to concentrate on what really counts. ***The student conference in mid-semester has become a high point in the course.*** I am also sure the conference has positive implications for student morale and bonding to the department. Sixth, the quality of the final papers has improved dramatically. In part, this is because the students spend a longer period of time on their projects and because they are now able to incorporate my comments and suggestions into their work. Finally, because I have already provided many detailed comments on the research question, outline, bibliography, and rough draft, ***I make almost no marks on the final draft.*** Not only does this save time at a very busy time in the semester, but the students receive unmarred copies of their papers.

While the exact system I use may not work for every professor or for every class, I believe it may be useful for many teachers. Using clear, specific guidelines for writing projects and holding students accountable to high standards on their final draft makes sense pedagogically and it saves wear and tear on instructors.

Guidelines for Writing Papers

John Yoder

Successful papers are not necessarily elegant, but they are always clearly written and well organized. The following suggestions are designed to help you write a successful paper.

1. A good paper must have a thesis or an overall point of view. The entire paper should relate to and support the thesis and each paragraph should be organized around a topic sentence or paragraph thesis. The best way to write a paper is to formulate a question and then write an outline designed to answer the question. The points in the outline can then be used as topic sentences for paragraphs and the central question can be transposed into a positive statement which serves as the paper's thesis. Any material which does not serve to answer the central question is not relevant to the thesis and should be omitted from the paper.

2. A good paper must show consistency in the use of tenses. Students frequently skip from pst tense to present tense. Generally, when describing the past, it is best to use the simple past tense although the "historical present tense" is acceptable. By using the simple past tense you will avoid confusion.

3. A good paper has clear antecedents. Make sure that each antecedent in your work is completely unambiguous; do not presume on the reader to discover the antecedent. phrases such as "this is clear," "it was the most important," and "it needs to be changed" often puzzle the reader. The following two sentences demonstrate the confusion casued by unclear antecedents. "The Soviet SS 20 rockets pose a grave danger to US forces in European countries. They want them removed."

4. A good paper uses language appropriate for academic work and avoids cliches and chatty constructions. The use of first and second person pronouns sounds too casual and can make the paper inaccurate. The use of "you" is appropriate only if you are actually addressing the reader in a personal manner. Therefore, statements saying, "you need to reduce the national debt," "you need to treat the Sandinistas fairly," and "you should stop Soviet expansion" are inaccurate and should be avoided unless you intend that the reader personally cut down on the national debt, treat the Sandinistas differently, and halt the Russians.

5. A good paper will have few passive sentences. Passive sentences sound weak, are too wordy, and avoid assigning responsibility. For example, the sentence "The Korean jetliner was shot down near Japan" is less informative than "The Russians shot down the Korean jetliner near Japan."

6. A good paper contains parallel sentences and phrases. The following sentence uses parallel constructions. "The new Reagan hardline resulted in an increased US military budget, harsh rhetoric aimed at the Soviets, an embargo on high tech equipment intended for use in constructing the Siberian pipeline, and a closer military relationship with the Chinese." The following sentence violates the principles of parallelism. "The new Reagan hardline resulted in an increased US military budget, the Americans used harsh rhetoric against the Soviets, we embargoed high tech equipment, and fourth, the Americans and the Chinese are holding talks about increasing military cooperation.

7. A good paper does not emphasize the obvious or the trivial. On the other hand, a good paper does not overlook or downplay the obvious. Statements about where the author was born, the number of children they have, each degree earned, or their current street address are generally not relevant to the discussion. Also, in quality journals and books the material is well written and well organized, the authors are well educated and the arguments are clear. Therefore, statements such as "the article was clearly written and the author was knowledgeable" merely state the obvious and should not be included. To say, however, that an author is unbiased is untrue for every author has their own perspective. From that perspective, the author may have very valuable insights and provide illumination about a particular issue, but no one writes or speaks without bias.

8. A good paper uses inclusive language. Increasingly, the use of third person plural (they, their, or them) is a substitute for the third person singular (he, his, or him). Although she/he seems awkward, it is preferable to using the third person masculine singular. Using inclusive language is not just a minor question of style, it is a major question of proper grammar.

9. Finally, a good paper shows evidence of careful preparation. Abbreviations, misspellings, and the lack of page numbers indicate that you did not spend enough time putting the paper into final form. While not all of us are born with the gift of good spelling, all of us can use a dictionary or computer spell check. It is also difficult to overemphasize the importance of a typed paper. Although not every professor requires a typed paper, almost all teachers unconsciously give typed papers a higher grade.

Research Project

John Yoder

Preparing a successful research paper is a complex, but not impossible, task. While cramming for an exam may be somewhat like running the 100-meter dash, writing a research paper is more like completing a marathon. Students who pace themselves and who plan their efforts carefully will do far better than students who expend brilliant but short bursts of energy. In writing a paper, as in running a long-distance race, the secret is preparation and persistence.

Over the course of the semester, you will complete all of the steps essential for writing a journal length article. Because the steps are cumulative, it is necessary to take them in sequence and it is critical that you proceed in a timely manner. Therefore, each of the following assignments is due at the start of the class period designated in the syllabus. Projects turned in after the start of that class period will receive no credit. However, because all projects are sequential, I will not accept any subsequent project until you have completed the previous assignment.

Except where specifically indicated, all assignments must be typed and they must be kept together in a labeled file folder or note card packet.

Step one: background reading

In preparation for choosing your research topic, scan a number of journals and read several general essays about an area of interest to you. Tables of contents and articles in journals or introductory chapters in current books provide a quick overview and help identify the most basic issues and arguments of concern for scholars. These materials will also refer to the most essential sources and most important scholars working on the topics you may wish to research.

For your folder submit one or two pages listing titles, authors' name, and dates of the sources you read. Also list the major points covered in the essays, any problems, arguments or debates you encountered (these are often good research topics), and a short list of key sources noted in the essays. (10 points, due February 19).

Step two: a key question

Research papers attempt to answer an important question; they do not just summarize information. Once the question has been formulated clearly and precisely, the rest of your task is to gather data and develop logical arguments which will answer the question. In a completed research paper, the answer to this question is the thesis statement.

For your folder, submit a research question of no more than one paragraph. (5 points, due February 28).

Step three: web of ideas

In preparation for your library work, you need to identify the key issues which relate to your question. These issues or topics can be linked together in a weblike structure which is a primitive outline. Advantages of a web are that the web may be expanded or modified easily and that the web provides a visual representation of the logic of your argument.

For your folder, submit a one-page handwritten web of ideas. (10 points, due March 7)

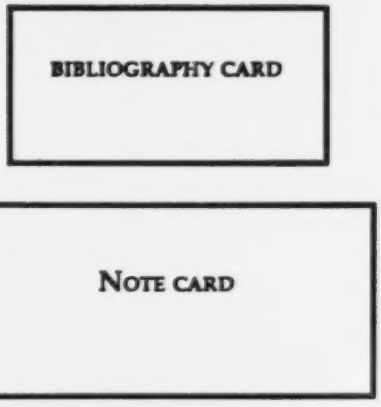
Step four: annotated bibliography

Good research is based on a careful survey of existing primary and secondary data. Secondary works contain the observations, judgments, and conclusions of other scholars while primary data are the raw materials which you may use to build your own arguments.

For your folder, submit a two- to three-page alphabetized, annotated bibliography. The annotation should indicate the general nature of the material contianed in the work and an indication of the author's perspective. If possible, two works should be primary sources. (10 points, due March 14).

STEP FIVE: NOTES ON READING AND RESEARCH

Using 3 x 5 cards, keep a caregul record of your sources and of the information you gather during your research process. The cards need not be typed, but they should conform to the following model:



For your folder submit one bibliography card and one note card (either a summary or a quote). (5 points, due March 14 with annotated bibliography).

For your folder, submit at least fifteen bibliography cards and seventy-five note cards. The information on the cards should provide data to answer the question in step two and it should follow the topics noted in your webbing exercise, step three. (15 points, due week nine, April 9).

STEP SIX: OUTLINE

Having completed all the previous steps, you are now ready to prepare a detailed otuline of your essay. The outline should begin with a thesis statement (the now-answered question of the major arguments and of the evidence you will use to support your thesis.

For your folder, submit a two- or three-page outline. Organize your note cards according to the section of your outline and with a red pen write the appropriate outline number on the cards you would use in writing a paper. (10 point, due April 17).

STEP SEVEN: ROUGH DRAFT

A successful paper must always go through several drafts which are revised and improved. because the first draft is not a polished piece of work, it is not important to correct spelling or grammar errors. It is important, however, to use the draft to get comments from other readers. It is also important that the rough draft uses complete and standard footnoting for documenting quotations and ideas.

For your folder, submit a complete rough draft (computer print-out) of your paper. To the draft, attach the signed comments of at least two other people who have read your paper. (15 points, due April 23).

STEP EIGHT: FINAL DRAFT

The final draft of any paper is a carefully crafted piece of writing, free of spelling and grammatical errors. The point of the paper should be very clear to the reader and you should never expect the reader to search between the lines to untangle the message you intend the paper to convey.

For your folder, submit a final revision of the draft prepared for step seven. I will make no corrections on the paper, but I will not assign a grade to any paper with five or more spelling errors, five or more major grammatical errors, or a combination of seven or more spelling and grammatical errors. Papers containing the above number of errors will be returned and you must correct the problems before you can receive any credit. For my definition of a major error refer to numbers 2, 3, 4, 5, 6 and 8 in "Guidelines for Writing Papers." (20 points, May 7).

George Weber, Professor of Economics and Business

▲BEFORE:

Prior to participation in the workshop my writing assignments in Changes in the Social and Ethical Issues in the Business Class (BU350) were actually similar to the assignments as they now exist. ***However, the differences in how the assignments were made, described, and emphasized suggest a magnitude of change.***

The old course syllabus included only minimal written instructions that were given students for the old writing assignments. There were verbal directions and suggestions, of course, that were made as assignment deadlines approached and as students asked for my expectations concerning their writing.

▲CHANGES:

The revised course syllabus (see appendix) was used in Spring 1991. Extensive additional written instructions were given the students. They could tell right from the first day of class that I was serious about the writing assignments for the term.

Feedback was given in terms of my comments, handwritten on students' papers. ***Comments related to both content and the mechanics of writing, but I did not make nearly as big a thing of good mechanics in past years as I did this Spring.*** Additionally, feedback on written assignments was given in class. I have always considered timely feedback on all types of assignments to be very important. Accordingly, I typically read student papers and return them with comments and grades within a few days.

▲RESULTS:

I must say that my expectations for good student writing were raised this year. in going over the syllabus with students on the first day of class, I emphasized the changes I had made in the syllabus and my higher expectations for their written assignments. They took me seriously and right from the first assignment (one of the short analysis papers) I found an improvement in the quality of their writing. ***I attribute that improvement to the additional direction given them in written form and their understanding of my higher expectations.***

Interestingly, not one student this year asked me to accept a handwritten assignment. In former years, I was quite often asked to accept the shorter assignments in handwritten form.

As the syllabi indicate, the course requires one longer assignment and approximately 10 short assignments. The 10 short papers offer ample opportunity for my feedback to the students and for them to incorporate my suggestions for improvement in both content and mechanics in future papers. I do not recall ever asking a student to rewrite one of these short papers. I just give a low grade if the paper is of poor quality. But this year, again for the first time, I was quite critical of one of the short papers and told the writer so in my written comments, hoping his future papers would be benefitted. He rewrote that very paper using most of my comments to improve his paper significantly.

The outcome and the administration of the process of the long assignment, the research/analysis/position paper, continue to be somewhat less than I expect. The 1991 syllabus contains a checklist of scheduled milestones for this assignment. For one reason or another (let's blame it on the Gulf War if Bush, Cheney, Powell, and Schwartzkopf will permit it) the class kept asking me to delay the schedule and as a result the draft papers were received quite late in the term and several were not received at all. That, of course, affected my schedule of reading and evaluating the papers and in scheduling conferences with class members.

Nevertheless, several in the class were able to rewrite their papers significantly, based on my evaluations of their drafts, and change mediocre work into something much better.

Overall, I was more favorably impressed with the long papers than in prior years. Papers were footnoted and endnoted well and bibliographies were longer and much better presented than before. The writing seemed to have been done with more concern to do it well.

Next year, I will encourage or possibly require each class member to go to the Writing Center for a thorough evaluation of the mechanics of one or two of their short papers before I make my evaluation of content.

I am going to hang tough on this newly developed schedule and checklist for the long papers for next year. I remain convinced that it can be used to ***help overcome the procrastination*** that seems to persist in our students.

They took me seriously and right from the first assignment (one of the short analysis papers) I found an improvement in the quality of their writing. I attribute that improvement to the additional direction given them in written form and their understanding of my higher expectations.

BU 350 Social and Ethical Issues in Business
Spring 1991
Tuesday/Thursday, 6th-7th Periods
FA 202

Dr. George Weber
Office: 466-1000
ext. 4424

▲PURPOSE:

Today it is widely recognized that a business firm must manage its external relations with society with the same degree of concern that it has traditionally used in managing its internal economic and technical affairs. The management of corporate social policy has therefore become one of the many skills that today's managers must master. *This course teaches the fundamental elements of corporate social policy and its management.* Additionally, it is recognized that ethical conduct in business is critical to the welfare of society and to business itself.

▲COURSE OBJECTIVES

The specific objectives of this course are:

1. To provide a general *understanding* of the major relationships between business firms and the society in which they operate.

2. To practice *critical thinking*, which is at the heart and core of this course. We will appeal to reason and evidence. To this end we will gather, analyze, synthesize, and assess information. We will attempt to identify misinformation, disinformation, prejudice, and one-sidedness, and process it appropriately.

3. To *develop key concepts and principles* that can be used by managers as they cope with the firm's social and ethical environment.

4. To provide some practice in using criticial thinking, sound principles, and concepts by applying them to selected current social problems and issues confronting business.

5. To improve and broaden one's personal philosophy of business.

6. To improve communication skills and research ability in business and society relationships.

▲CLASS REQUIREMENTS FOR MEETING OBJECTIVES

1. *Read* carefully all assigned readings.

2. *Lead* discussions on specific assigned cases and readings.

3. *Attend* every class.

4. Write a 10-12 page research/analysis/position paper on a topic relevant to the study of Social and Ethical Issues in Business. (See separate sheet on guidelines for written assignment).

5. Write short analysis papers on our guests' presentations (See separate sheet on guidelines for written assignments).

6. Participate in all classroom discussion and other activities.

7. Write one or two thank you letters to our guest conversationalists.

8. Write a one or two page paper on how your values/conscience have developed in your life.

▲*Class Materials*

Textbook: ***Taking Sides***, Newton and Ford, by Dushkin Publishing
ARCO and Society booklet
Article Reprints
Selected Videotapes

Guidelines For Written Assignments

The Research/Analysis/Position Paper

This assignment is designed to help you push more deeply into a subject, to form a defensible, personal position on an issue, and to recommend business/governmental policy regarding the issues. The APA or the MLA guidelines for Notes and bibliography shall be followed. Standard written English is expected.

A. Submit three possible topics by the end of the 3rd week of the course.

B. Meet with Professor Weber to select a topic by the end of week 5.

C. Submit a report on research progress, hypothesis testing, and thesis/policy development by the end of week 8.

D. Draft paper for later conference with professor by the end of week 10. Draft papers are to be essentially what you plan to turn in as a final paper. Expect only final direction from me.

E. Conferences-week 11.

F. Final draft due by end of the last week of classes.

G. Present Paper to class during the last week and a half of class.

The Short Analysis Papers on our Guests' Presentations

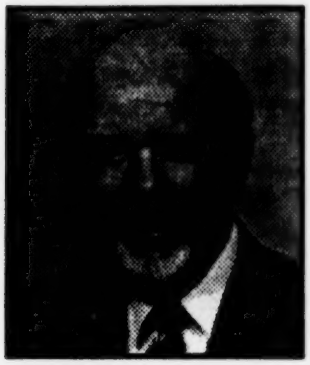
Theses two-page, double spaced, typewritten papers are designed to let you interact with at least three of the ideas discussed by our guests. You are to respond to our guests' ideas. You may:

1. Evaluate his/her arguments.
2. Consider another point of view.
3. Transfer the idea to a new context, eg., another business situation.
4. Clarify a fuzzy idea.
5. State agreement and disagreement and why.
6. Examine the presenter's assumptions.
7. Explore the implications, consequences, and outcomes of the presenter's position.
8. Come to terms with contradictions and inconsistencies.
9. Comment on new and useful information presented.
10. Indicate on papers which of the nine ideas above were used.
11. Do whatever else seems relevant to you.

RESEARCH/ANALYSIS/POSITION PAPER • CHECKLIST

YOU MAY FOLLOW THIS CHECKLIST TO BE SURE YOU ARE ON SCHEDULE!

_____Week 3:	Submit three possible topics by the end of the 3rd week of class.
_____Week 5:	Meet with Professor Weber to select a topic by the end of the 5th week.
_____Week 8:	Submit a report on research progress, hypothesis testing, and thesis/policy development by the end of the 8th week.
_____Week 10:	Draft paper for later conference with professor by end of week 10. Draft papers are to be essentially what you plan to turn in as a final paper. Expect only a final direction from me.
_____Week 11:	Conference with professor.
_____Week 12:	Final draft due by end of the last week of classses (last class is May 9)
_____Week 11 & 12:	Present paper to class during last week and a half of class.



Richard V. Evans, Professor of Music

▲BEFORE:

Music 201, Introduction to Music Literature is the first music course in which music majors encounter writing about music. Such writing is expected to be much more intentional than writing about music in a non-music course.

During the first year of teaching the course, Spring 1990, I assigned students the task of writing about a composer, a composition, or a form/genre. I told them to write from three to five pages, with proper documentation. *The papers were interesting but rather routine.*

▲CHANGES:

I attended the first year CAPHE workshop, May, 1990. *As the workshop progressed a piece of significant research in music learning theory began to merge with an idea for a writing assignment with much more learning significance.*

Lately it appears that students in the late 1980s and early 1990s are more reluctant to accept the music of the Twentieth Century, the music of our time. A plan for meeting this challenge was developed during the Writing Workshop. Research indicates that students tend to prefer those pieces listened to at least six times. The most effective rate would be six to eight times. If this is so, maybe a writing assignment that includes repeated listening would improve student attitudes towards Modern Music.

The new writing assignment was developed and refined during the CAPHE. The assignment was tried for the first time during Spring Term, 1991 and it worked very well. (*See appendix*)

The assignment asks students to select one of eight compositions from the Twentieth Century. They listen to the piece for the first time, early in the term. A reaction to this first listening is done using the syllabus as a guide. while listening to the piece, up to six times during the remainder of the term, they are to research the composition, its composer, its style, its form, etc. The background material constitutes the first part of the paper, the first reaction, the second part. *Students submit the rough draft of the first two thirds of the paper for review during the middle of the term.* There was no time for personal conferences although that will be the next step for the future.

After listening to the composition for the sixth time the students are to write another reaction, again using the syllabus as a guide, this reaction serving as the final sections of the paper.

▲RESULTS:

Let student comments from the final part of the assignment speak for the success of the assignment.

> *Student #1:* "I thought I would only respect this piece and never like it. Now I realize that I not only like this masterpiece, I am enamored by it. My ears have been converted to 20th Century music. *I should never listen to a composition and immediately make judgements. A lesson learned and wisdom gained through this assignment.*
>
> *Student #2:* "If I ever got the chance, I would love to go and actually see the opera since I've seen it in my head so many times."
>
> *Student #3:* "Upon listening to (piece title) for the sixth time, I am convinced that

listening to a musical composition repeatedly affects one's view of the music. From the first to the sixth listening my recognition, appreciation, and understanding of the piece have changed considerably."

Student #4: "After my first listening I concluded that I did not really like the work. ... Now I can say that I have much respect for (the composer) and his masterpiece. . .I truly enjoy the piece."

This is the most successful assignment in writing I have ever done. Students were motivated to a greater extent than any other paper I have developed. There are many small matters to refine in the assignment. But, students were motivated to write and they became very aware of the process of gaining appreciation and understanding of a new work as they did the assignment. Individual conferences will be held the next time the assignment is offered, Spring term, 1992.

This is the most successful assignment in writing I have ever done. Students were motivated to a greater extent than any other paper I have developed.

PAPER OUTLINE

▲*PURPOSE:*

The purpose of this paper is to provide an in depth acquaintance with a significant musical composition of the Twentieth Century. This will be an assignment that combines background knowledge with your reflections upon listening. It is hoped that this will lead to increased understanding of 20th Century music.

▲*PROCEDURES:*

You are to listen to one of the compositions listed below, six times. Numbers at the end of the title rate the difficulty of listening and comprehension. These are on reserve in the music office.

	Recording	**Score**	
Bartok	Miraculous Mandarin (9)	Tape	no score
_____	Concerto for Orchestra (10)	A-8	M1003b3c6
Berg	Wozzeck (9)	B 273	no score
Ives	Symphony #4 (10)	A-106	no score
Milhaud	Creation du Monde (8)	A-108	M1523.M55 C74
Prokofiev	Symphony #5 (9)	A 450	M 1001 .P86
Stravinsky	Petroushka (9)	A-170	M 1002, .S83 P48
Stravinsky	Rite of Spring (10)	A-85	M 1520, S9 S3

After listening to the piece for the first time you are to write the second third of the paper, answering the following questions:

Thesis: This piece is (important) (not important) to me for the following reasons:

You should also answer the following questions:

1. Date of first listening.
2. What was most striking in this piece?
3. Did you find anything in the piece you would like to listen to again? What was it?
4. Do you think you might learn to like this piece?
5. What in this piece sounds like something else you have heard? What is it?

After you have written the above, you are to research matters surrounding the composition of the piece.

1. Find the Groves' article about the composer and composition.
2. After reading the Groves' article, select three entries from the bibliography at the end of the composer article, items which the Whitworth library holds.
3. Read the section in the articles or books pertaining to the composers work on this particular composition.
4. Answer the following questions:
   a. Why was it written?
   b. From what part of the composer's creative life did this composition emerge?
   c. Why is the piece important to the 20th Century?

Your answers to the above will serve as the first third of the paper, **THE INTRODUCTION.**

After writing this section, you are to turn in your first draft, the first 2/3rds of the paper, no later than April 1st.

▲*Summary Activities:*

Upon listening to the piece for the sixth time you are to write the last third of your paper answering the following questions:

Thesis: Listening to a musical composition repeatedly affects one's view of a music in the following ways.

Your answer should address these additional questions:

1. Date of the sixth listening.
2. How does your current view of the composition differ from you first reaction?
3. Of what are you aware in the piece that was not evident the first time you listened.

Summarize the importance of the piece to you.

List all sources used in writing the paper at the end of the text. Include a bibliography, sources used in writing, and a Discography, a list of the recording used.

In an Appendix, list the dates of your second through fifth listenings. Tip: It is best to space the second through fifth hearings a week apart.

Check List for Listening Paper

1. The mechanics of the paper assist the effectiveness of the paper.
2. All assigned listening was completed.
3. Listening was appropriately spaced.
4. Introductory background material is adequate and clearly organized.
5. Questions in the assignment were adequately addressed.
6. Answers to assigned questions indicate that perceptive listening took place. Perceptive listening goes beyond the emotional to objective elements of music.
7. Opinions about preferences are related to elements in the music.
8. The thesis statements for the second and third sections of the paper are clearly developed and supported.
9. Transitions between the three major sections are smooth.
10. The introduction lends coherence to the entire paper.
11. The entire paper is unified by an over all theme developed in the introduction. This theme goes beyond the suggestions in the assignment description.
12. Distinctive and creative elements are characteristic of this paper.

Barbara Filo, Professor of Art History

▲BEFORE:

My syllabi for Art History I and II included an assignment requiring students to visit a gallery, observe the work displayed there and to write a two page review of the art work. Accompanying each syllabi was a two page list of terms defining the visual elements and the principles of design. Those terms were further explained in class with a slide lecture. Following is the actual assignment from an earlier syllabus.

REVIEWS– Attend two on campus art exhibits. Write a review, using visual art vocabulary, describing the exhibit and your reaction to it.

The purpose of this assignment was primarily to get students to actually visit and art gallery/museum twice during the term. For many students these visits were their first inside an art gallery or museum. Secondly, the review paper assignment was an attempt to inspire thoughtful reaction to the art works by the student in a written form.

The entire experience, both the gallery visit and the review papers was a mixed bag. Some students had a positive experience both in their visual reaction and written response, ***but for most students the experience had little effect on their understanding or appreciation of art.*** Even with the terminology handout, unless I was present to guide the exhibit tour, the typical student seemed to lack the skill to really "see" what was there before their eyes.

▲CHANGES:

After participating in the very motivating CAPHE workshop I was inspired to improve this particular assignment because I felt it was perhaps the most important assignment in Art History I & II. ***After all, long after students leave my class they continue to have the opportunity to view art. I wanted them to know how to intelligently interpret and critique what they see.*** I knew this type of assignment could make a long lasting impression on the ways they view and think about art if it could become a valid experience now. . . in the college classroom.

I searched many sources looking for ideas on how to view art and write critiques. ***A Short Guide to Writing About Art***, Sylvan Barrett; ***Writing about Art***, Henry M. Sayre; and ***Living with Art***, Rita Gilbert and William McCarter proved to be most helpful. Attachment One (See appendix) became my new "review" assignment. It is still accompanied by the former two pages (See appendix) of terminology defining visual elements and principles of design.

> *Without exception students write more. They are far more descriptive. Many students are excited, responding that they never knew so much could be derived from a single piece of art.*

▲RESULTS:

The results of this assignment have been most satisfying. Students now have in-hand a personal guide for viewing art which asks questions addressing the physical facts as well as the psychological spiritual/

emotional qualities. It provide a life resource for a personal response to works of art.

Without exception students write more. They are far more descriptive. Amazingly, they are quite willing to describe personal, emotional connections and imaginative symbolism in their interpretation of content. The second review is typically better than the first. ***Many students are excited, responding that they never knew so much could be derived from a single piece of art.***

At the start of each course I always remind students that my intent is not to insist or expect they will "like" the art they see, but that my hope is for them to become educated, intelligent viewers of art who can come to an appreciation for the art they see. This assignment seems to help me and the students reach that goal.

REVIEWS

Barbara Filo
Attachment One

Almost everyone reacts to works of art with a personal response, whether strongly or mildly, "I like it!" or "I don't like it." But why?

Is there a way to analyze works of art intelligently?

Is there a way to discover why we respond to works of art in particular ways?

Can the response be guided?

The goal of the artist is to create an interaction between the work and the observer. Fine Art is created for the educated observer therefore, it is most important for the observer to become a critical thinker.

Here is a list which may be used as a guide for the critical observation of works of art.
It may also be used for a guide to writing reviews of art works.

1. ***Familiarity***– Is the work connected in any way to other works you have seen or something totally unlike anything you've ever seen?

2. ***Artist***- Who is the artist? Have you seen other works by the artist? What do you know about the artist? (Read artist's biography/statement if possible). Does knowledge of artist's personal history influence your impressions of the work?

3. ***Style***- Does the work fall into a particular art history style? Can you recognize characteristics, whether in content or form, which show an influence of or a reaction to a particular style.

4. ***Historical context***- Original date and location of art piece/creation. Histrical events taking place at the time of creation—political, social, scientific, geographic, etc., cultural influence.

5. ***Form***- Describe the appearance of the work, materials/medium used.

6. ***Visual Elements***- Look for the most emphasized elements: line, shape, color, value, light, space, texture, time/motion.

7. ***Composition***- Notice the principles of design used in the arrangement of the visual elements in the creation of the work: unity, variety, balance, emphasis, proportion, rhythm.

8. ***Content***- Describe the iconography, subject matter, symbolism. Is the subject matter recognizable?

9. ***Personal Response***- How does the work make you feel? Happy, sad, angry, excited, frightened, detached, inspired, depressed, uplifted, repulsed, disgusted, shocked? Are there any personal memories or associations evoked? What do you think the artist felt about the work during its creation? Do you feel any relationship with the artists?

10. ***Experience***- Would you buy this work so that you could view it every day? Have you gained an appreciation for the work whether you do or do not "like" the work?

adapted from Living with Art, Rita Gilbert/William McCarter

Form—The total structure of the visual elements working together in a design.

Content—The meaning within the outer form

Content determines the form— The form expresses the content.

Form is what we see—Content gives us the meaning.

Composition—The combining of the visual elements to form a whole, the total work of art.

Visual Elements

1. ***Point***—The point of interest, attention-gathering element.
2. ***Line***—The primary means of defining visual form. Each line has its own expressive character. Outline, contour, implied.
3. ***Shape***—Visual form seen as a flat, 2-dimensional area. An enclosed area by a line. Negative, positive.
4. ***Light & Shade***—Light determines how shapes appear. Value refers to the relative lightness and darkness of the surface. Gradual shifts from lighter to darker creates illusion.
5. ***Color***—HUE—Light determines how shapes appear. Value refers to the relative lightness and darkness of the surface. Gradual shifts from lighter to darker creates illusion.

   Value—The relative lightness or darkness of a color.
   Shade—When black is added to a color.
   Tint—When white is added to a color.
   Intensity—The purity of a color

The Color Wheel:

3 primary colors—	red, blue, yellow
3 secondary colors—	violet, green, orange
Intermediate colors—	red-violet, Blue-violet blue-green, yellow-green yellow-orange, red-orange

Color Schemes:

Monochromatics—Variations of one color, the pure color and its shades and tints.
Analogous—Hues adjacent to one another on the color wheel.
Complementary—Two hues directly opposite one another on the color wheel.
Polychromatic—Many colors used together.

6. ***Texture***—Refers to the tactile qualities of the surface, may be actual or implied.
7. ***Mass***—In a 3-dimensional piece, shape is called mass. In a 2-dimensional, mass is implied.
8. ***Space & Volume***—Invisible boundaries surrounding form is space. Space enclosed by mass is called volume.

9. ***Perspective***—Refers to any method of representing the appearance of a 3-dimensional objects in space on a 2-dimensional surface.

10. ***Motion***—Action created by actual or implied change of position.

11. ***Kinetic***—Sculpture which actually moves (mobiles, kites).

12. ***OP Art***—Art which implies movement by creating an optical illusion.

Principles Of Design

1. ***Scale***—Refers to size in comparison to the actual size of the object in reality.

2. ***Proportion***—The size relationship of parts of the whole to one another within the design.

3. ***Unity within Variety***—Unity is the appearance of oneness, variety is diversity, confusion. A balance of the two creates interest, vitality.

4. ***Repetition and Rhythm***—Repetition is a recurring design motif, it can be repeated exactly or it can be varied. Rhythm is ordered repetition.

5. ***Balance***—A feeling of equality in weight. There are 3 basic types:
   Symmetrical—Formal, identical sides divided by a central axis.
   Asymmetrical—Informal, more flexible but difficult to attain.
   Radial—Rotates around a center point.

6. ***Directional Forces***—These lines are actual or implied. Horizontal and vertical lines are motionless. Diagonal lines indicate action.

7. ***Emphasis and Subordination***—Center of interest and surrounding areas which support that interest.

8. ***Contrast***—Interaction of contradictory elements that express opposites.

Roger Mohrlang, Professor of Religion

▲BEFORE:

When I began to teach at Whitworth thirteen years ago, I knew (in a rather vague, intuitive kind of way) that teaching and testing had to be related to the goals set for a course. And I knew that those things depended in part on the level at which a course is taught. (A lower-division lecture class, for example, clearly needs to be taught and tested differently from an upper-division seminar.) ***But in those early days, the relationship between teaching, testing, and goals was all rather fuzzy and imprecise in my thinking. I was teaching by the seat of my pants—and I fancied myself a pretty fair teacher.***

As time went on, however, I began to feel increasingly uncomfortable about certain aspects of my classroom work. ***I realized that I hadn't asked enough questions about what and how I was teaching, and why I was teaching the way I was.*** I began to wonder if my testing was really evaluating what needed to be evaluated. I realized that I hadn't sufficiently analyzed my underlying assumptions—to say nothing of my goals—and I hadn't done the hard work required to synchronize my teaching, assignments, testing and goals. I also knew that I wasn't using writing assignments as much as other teachers. ***I began to suspect that I might not be as good a teacher as I thought I was.***

▲CHANGES:

Last year's writing workshop helped to resolve many of these issues, because it forced me to take a long, hard look at what I was doing in the classroom, and to be more self-critical about my teaching than I had ever been before. In particular, ***it made me aware that all my classroom work and evaluation—including writing assignments—needed to be governed much more clearly by my course goals.*** And my goals needed to be spelled out much more precisely and specifically if my teaching and evaluation were to be effective. On top of that, the workshop showed me how well-shaped writing assignments themselves could become effective means of achieving course goals, not just means of evaluation. ***So what I thought would be a dull workshop on writing proved in the end to be a lively stimulus to better thinking about teaching generally!***

When the workshop was over, then, I sat down to rethink the goals of each of my courses, and to evaluate how well my teaching and evaluation reflected those goals. It was a humbling experience. As a result, I've now revised virtually every course I teach. Let me summarize the changes I've made in five of these courses, with regard to the writing assignments specifically.

OLD TESTAMENT and **NEW TESTAMENT** are my bread-and-butter courses as a teacher of biblical studies. Both are large, sophomore-level survey classes, taught in lecture format. My goals for students in these courses are four, and reflect in part the Christian mission of Whitworth College:

1. to gain a good working knowledge of the Old/New Testament, including an understanding of the basic content/point of each of the individual writings;
2. to understand the heart of the message of the Old/New Testament;
3. to understand the basic background of the Old/New Testament;
4. to appreciate both the human and divine aspects of the Old/New Testament, and to respond to Scripture in a personal way.

Previously, all evaluation had been in the form of objective tests. However, my desire to encourage students to respond in a personal way (goal 4) has now moved me to include a short written response (one paragraph) as part of every day's assignment and part of the total evaluation. My hope is that this will encourage a more active, personalized reading of the Bible.

I think I would also like to ask a four-page paper from each student, summarizing their understanding of the heart of the message of the Old/New Testament (goal 3)—if I can find time to grade them!

PAUL'S LETTERS is a junior-level seminar, taught in discussion format. My goals for students in this course are much more demanding and analytical:

1. to gain a good grasp of the content and significance of each letter;
2. to gain a good grasp of Paul's (theological and ethical) thought as a whole;
3. to development good skills in exegesis and hermeneutics (interpretation);
4. to development an appreciation of Paul and his letters, and to respond to the reading in a personal way;
5. to develop skills in reading, thinking, speaking, and writing.

My desire for a personal response (goal 4) has caused me to include a short written response (one paragraph) as part of every day's assignment and part of the total evaluation, just as for the Old/New Testament classes. In addition, students are asked to write two short (2 page) papers clarifying the meaning of specific problem passages (goal 3), and one slightly longer (6 page) paper summarizing the heart of Paul's theology and ethics and the interrelationship of the two (goal 2). All papers are to be written clearly, concisely, and precisely. They are to be well organized, well analyzed, well written, and well checked (goal 5). They are intended to be short "thinkee" papers reflecting their own work, not long research papers collating the work of others.

it made me aware that all my classroom work and evaluation—including writing assignments—needed to be governed much more clearly by my course goals.

CHRISTIAN MISSIONS is a junior-level seminar, taught in discussion format. My goals for students in this course are both analytical and motivational:

1. to gain an appreciative understanding of the history of Christian missions and become familiar with the main figures in it;
2. to understand different mission strategies (and their underlying assumptions) and be able to evaluate them critically;
3. to appreciate the full range of problems faced in mission work;
4. to come to a deeper personal commitment to the worldwide mission of Christ;
5. to develop skills in reading, thinking, speaking, and writing.

The overall goal for this course is not so much for students to master the material as to interact personally with it. So I have decided to place a great deal of weight on the daily interactive papers (one page for every two-hour class) that I ask students to turn in before class. These are graded primarily on the basis of how deeply (or superficially) they have interacted with the day's reading. Of the final grade, 70% is based on these papers (goals 2, 3, 4, 5), 30% on the comprehensive final exam (goals 1, 2, 3, 5). The weighting of the evaluation reinforces the priority given to personal interaction with the material.

PAUL IN GREECE is a junior-level study tour that satisfies the general college other-culture requirement. Goals for students in this course are much more diverse:

1. to experience a range of foreign cultures;
2. to become observant and culturally sensitive;
3. to begin to learn to function independently in a foreign culture;
4. to learn something of the history, geography, politics, economics, religion, language, and culture of each country visited, and to appreciate the importance of such study;
5. to learn something of the historical-religious-cultural background of Paul's Letters, and how this increases our understanding of the biblical text;
6. to read Paul's Letters in their geographical setting;
7. to become more aware of the needs of the world;
8. to grow in one's personal commitment to Christ;
9. to experience personal growth as a result of group interaction.

Because of the wide-ranging nature of the goals and the priority given to personal growth in a variety of areas, field assignments focus primarily on daily journal entries, which are graded on a pass/no credit basis. Students are encouraged not simply to *describe* what they see, but to *analyze* what they see—on the deepest possible level—and to interact personally with it. Writing assignments are generally open-ended, but specific topics are occasionally assigned. Daily group discussions complement the writing assignments and enable a wider sharing of learning.

▲*Results:*

In summary, then, here are the main lessons I've learned:

> **All teaching and testing—everything that one does in the classroom and assigns outside the classroom—should be synchronized and determined by precisely specified course goals. Varying kinds of writing assignments can be effective means of achieving these goals, and need to be shaped to the purposes of the course. Goals will vary from course to course, and should be continually reevaluated.**

Carol Hollar, Professor of Education

▲BEFORE:

Those students kept bugging me! How could they keep asking all those questions about their assignments when I had a fairly detailed assignment written out, plus I had gone over everything in class? I didn't want the assignment to be so detailed that it hampered creativity, however. I began to feel caught between the proverbial rock and hard place. If I am too specific, will this block creativity? If I am not specific enough will I keep getting phone calls and visits from students who keep asking, "Now, what exactly do you want us to do?"

I loved the ideas I had had for a "capstone" final project for the class, which was an introductory course in education, Modern American Education. We had spent most of the semester studying educational philosophies and current issues in education. In order to integrate all our coursework for the semester of education with which they felt most comfortable and also which reflected solutions to some of the issues in education which we had discussed and debated. ***I wanted to provide the students much latitude in approach, and finally came to the conclusion that I had been too vague, thus the multitude of questions I continued to have: "Is this OK?", "May I do this?", "Is this what you want?"***

▲CHANGES:

So I set out to redesign the assignment so that it was more specific, yet provided enough flexibility so that each student could be creative. I also divided up the points for the project into four different areas (content coverage, oral presentation, mechanics, clarity and organization) so that students would have a better idea of how they would be graded. We had had about eight previous writing assignments so students were already clear about my expectations for mechanics, clarity and organization.

I was also surprised that the simple change, giving a more specific assignment, would make so much difference. The comparison from one semester to the other was amazing.

I wanted the students to have an opportunity to manipulate and work with the material with which we had been dealing all semester instead of memorizing facts for an exam. ***I was extremely pleased with the projects I received.*** The students incorporated the material from texts, popular media, speakers, and videos—these were materials from our class sessions. In addition, students visited schools and interviewed teachers, administrators, students, and parents. My more specific and detailed assignment apparently freed the students from wondering, "What does she want, exactly?" and enabled them to be creative within the detailed guidelines set for them. The students (some of them worked in pairs) presented their projects orally and other students asked questions. They contrasted and compared ideas, they added ideas, they were truly interested in the other presentations.

▲RESULTS:

Was I pleased! ***I was also surprised that the simple change, giving a more specific assignment, would make so much difference. The comparison from one semester to the other was amazing.*** After going over the assignment in class, with all its specifics, I had only one phone call from a confused student! I have made changes in one of my other classes as a result of this experience. My student projects in Ed 426: Teaching Language Arts in the Elementary school, were the best I have ever received this spring semester. I re-did the assignment (which is a teaching unit in language arts) so that it was more specific and divided up the points for the assignment in the same way I did for Modern American Education. I coupled this with some student conferences so that there were checkpoints along the way.

The work with CAPHE helped me polish up some rough areas in my giving of assignments. I'm "going-after" another course this coming year where I have sometimes felt that students were playing the "I goof—you correct" game with me. This course also has much writing and I'm going to try to initiate more feedback sessions on their writing at an earlier point in the course. This way, the students will become better proof-readers themselves and I will begin to spend more time on drafts than on final papers. I had done some of this in the Modern American Education course described above and think that I may be able to modify the conferencing in this course (though it is a much larger class) in some of the same ways.

I'm really happy with what I learned at the CAPHE workshops. I've used much of the information over and over. It was the best workshop I've ever attended as a college professor.

EDUCATION 205—FINAL PROJECT

This final project is an opportunity for you to interact with the material we have discussed in class and which you have dealt in your readings in a creative and personal way.

BACKGROUND INFORMATION FOR ASSIGNMENT: You have received a three million dollar grant by a major multinational corporation which has no strings attached. The only request is that you design an ideal school to be a model for the 21st century. Choose elementary, middle or secondary.

AREAS YOU NEED TO INCLUDE IN YOUR REPORT: The following material is not listed in any particular order. You may want to use the material in a different order or combine certain sections. In order to help me when I read your report, would you put the key letter (a, b, c, etc.) above the material in your text so that I may find it easily.

a. What are your five major educational goals for your school?

b. Minority, special education (including gifted), and mainstream America will be represented in this school. How will you serve students from families of all income levels and students from families who speak no English?

c. Who are the teachers you will hire? What will be their backgrounds? What will be the role of the teacher in your school?

d. What will be included in the curriculum? How much choice will students have, if any? What will be the emphasis of the curriculum?

e. What sort of discipline and classroom management will be acceptable in your school?

f. What sorts of academic, social, etc., behavior is expected, if any, on the part of the student? Why?

g. Are parents involved? If so, how?

h. How is this school administered?

i. How does this school address what you believe to be current educational issues? (Remember our readings, popular media glimpses, discussions)*

j. What would be needed in our current system for schools today to change in the direction of your ideal school?*

k. Which philosophies are represented in your ideal school? Why have you chosen them?*

ATTACHMENT FOR YOUR REPORT: You will need to draw up a design of the building and facilities (remember that this reflects your philosophy!).

HOW TO PRESENT YOUR REPORT: You will have 12 minutes to present to the class. You can enhance your oral report with models, drawings, photos, clippings, collage, video, film, puppets, tape recording, music, etc.

WHAT IS HANDED IN: After your oral presentation, give to your instructor a less than six page write-up typed and double-spaced of the areas a-k above. Devote at least one paragraph to the starred items. Include your building diagrams. You may include any other AV material.

Grading: This project is worth 80 points
- 40 points for content coverage
- 10 points for oral presentation
- 20 points for mechanics (spelling, grammar, composition, etc.)
- 10 points for clarity and organization in your written paper.

Donald F. Calbreath, Professor of Chemistry

▲*BEFORE:*

CH 441 (Clinical Chemistry) is a senior-level chemistry course which deals with human biochemistry, medical laboratory testing processes and the clinical interpretation of the laboratory results. The small class size allows some flexibility in approach and assignments which might not be as feasible in a larger setting.

Prior to my involvement in the CAPHE workshop, I had assigned only the standard term paper. This assignment consisted of a lengthy research paper written on a topic selected by the student. ***Although there was some useful consultation provided, there was no first draft assistance, and little offered in the way of specific guidelines.*** Writing skills were emphasized to some extent in that approximately 20% of the total grade for the paper was based on the quality of writing (including spelling, punctuation, and style).

▲*CHANGES:*

After some intensive training, my approach to giving assignments changed markedly. The students had a much clearer understanding of what the assignment entailed. There was some first draft review incorporated to allow refining of the work and the teaching of writing. Perhaps the most liberating aspect was the "permission" given to quit correcting all the spelling and grammatical errors. The mechanics of the paper became more the responsibility of the student; ***I could focus on the professional development of writing skills and the types of assignments students would find useful in their chosen professions.***

ASSIGNMENT ONE-THE ABSTRACT

One skill needed by every research student is the ability to write an abstract, a short summary of a research paper. An abstract of a scientific paper is required by almost every professional journal. The first writing assignment consisted of preparing an abstract of a paper which has recently been published in "Clinical Chemistry", a journal we used as a frequent source of class information. The abstract of the paper was removed before the students received copies of the article. The issue of "Chemical Abstracts" which contained the abstract was also removed from the science library temporarily.

Specifics of the assignment were drawn up based on my prior experience in doing free-lance abstracting for "Chemical Abstracts." (See Appendix). A first draft was submitted for comments and returned to the student. Grading of the final product was made much easier by using the point scale given in the original assignment.

ASSIGNMENT TWO-METHOD COMPARISON

Any scientist will encounter a number of occasions where a decision must be made as to the specific method to use in an experiment. To select a method, a number of factors associated with the particular study to be carried out must be considered. A lengthy review of methods comparison techniques and issues was held in class prior to this assignment.

Two research papers describing specific approaches to the analysis under consideration were given to the students. The analytical techniques were sufficiently different that the students would not need years of experience in the field to make a professional decision. The report was to include a recommendation and a justification (See Appendix). First draft review was provided before the final paper was turned in.

Although the writing was of acceptable quality, ***I was disappointed in the results of the assignment.*** most students could understand the essential of both research papers, but were not able to present a coherent argument and justification for the decision they reached. ***Many of the papers were summaries of information, not reasoned statements of a decision made and the basis for that decision.*** I like the assignment (and it certainly reflects a real-life situation), but ***I would spend more time in the future on the basics of making a decision and arguing for a specific position.***

Assignment Three-The Research Paper

Before any piece of scientific research is performed, a literature search should be carried out to assess the prior information available in the field. Duplication of effort will be avoided, unexplored avenues will become apparent, and controversies will emerge which warrant further investigation.

The final assignment for the term was the writing of a short term paper based on a literature search (See appendix). The students were given a list of possible topics or could suggest one of their own. The library staff assisted with the computer search on Medline (the National Medical Library database) to obtain abstracts. A draft was written which was then reviewed with me in an individual conference. The final revised and shortened paper was then turned in.

> *the assignment provided an opportunity to discuss in class some of the professional opportunities available for scientists who enjoy writing.*

Although the assignment went well, I would make some changes in the future. The topics usually were too broad for good review within the allotted space. The next time the assignment is given, it will be phrased in the form of a question, such as "What is the effect of the type and quantity of cobalamin transport proteins on the serum levels of vitamin B-12?" This type of question better defines the parameters of the search and is more realistic in terms of the type of literature searches usually done for scientific research purposes. The other change would be in doing the actual search. At the time, the only terminal available was in the main library where Doris Banks assisted each student. We now have a computer (with modem) in the science library and I am having a modem attached to the computer in my office. The students observed that it was difficult to limit the search since they did not have the background to ask focused questions as the search was carried out. ***My involvement would provide more opportunity to demonstrate proper techniques for literature surveys.***

▲Results:

By giving clear and specific instructions, the first assignment papers ended up having a much higher quality of writing and a much lower frustration level for the professor. In addition, the assignment provided an opportunity to discuss in class some of the professional opportunities available for scientists who enjoy writing.

The students also enjoyed my grading of the abstract which was published in "Chemical Abstracts." They were pleased to see that the "professional" did not score as high as some of the students did on the assignment. I did point out that the original writer did not have my assignment sheet available when the abstract was written. However, I was able to use the incident to reinforce principles of good abstract writing (some of which were ignored by the "professional").

The writing across the curriculum program has provided some valuable training and insights into the process of writing in my discipline. Several writing assignments have been given, and others are being developed. Those assignments reflect some of the actual writing responsibilities which most of the students will encounter in their careers. ***I have learned to evaluate more carefully how the assignment is made and the criteria for successful completion.*** These techniques have improved both my classroom teaching and have had some carryover into better management of the chemistry department.

CH 441 - Clinical Chemistry

Writing Assignment One

Abstract a paper

Goal: to learn to recognize relevant information in a paper.
to learn to summarize information into a concise form.

Assignment:

Student will be provided one clinical chemistry paper for abstracting and two examples of abstracts from CA.

An abstract of the paper will be written according to the following criteria:

a. abstract will be no longer than 250 words, typewritten and double-spaced.

b. abstract will be written in the style of Chemical Abstracts.

c. information in abstract will include:

1. sample and source
2. description of instrumentation
3. description of methodology
4. statistics on accuracy and precision
5. information on interferences with assay
6. appropriate reference range data
7. comparison with other methods, if data is available in paper
8. clinical utility of assay, if indicated

Points will be assigned according to the following criteria:

10 points - grammar, spelling, punctuation

10 points - clarity of writing

30 points - inclusion of indicated information

30 points - accuracy of information transfer from paper to abstract

20 points - logical flow of information

CH 441 Clinical Chemistry

Writing Assignment Two

Compare/contrast two methods and select the better method for the stated situation.

Goal: to learn to retrieve pertinent information from a paper
to learn how to draw conclusions from comparisons
to introduce the students to "real-life" decision making situations

Assignment:

You are the chemistry supervisor in a hospital laboratory. The laboratory director has asked you to recommend an analytical method for the qualification of cholinesterase in serum. Two papers have recently appeared in the clinical literature dealing with the measurement of cholinesterase. Your responsibility is to review these two methods, compare them and make a recommendation to the director as to the method you want to implement. Your report to the director will be type-written. double-spaced (right justify OFF) and no longer than three pages. Supplementary data tables and summaries may be added to this paper to help in organizing and presenting the information. Criteria for the comparison will be those discussed in the Methods Assessment and Evaluation section of CH 441.

Factors which will influence your decision are the following:

1. number of samples/day: 1 - 3 samples/day
2. batch ? single sample? assume single samples
3. Stat or scheduled only ? both are possible
4. all necessary equipment is available
5. no new personnel authorized for next fiscal year

Points will be assigned according to the following criteria:

10 points - grammar, spelling, punctuation

10 points - clarity of writing

30 points - inclusion of necessary information

20 points - accuracy of information transfer from publications to recommendation paper

30 points - comparison of methods and decision-making process

Lee Anne Chaney, Professor of Biology

▲BEFORE:

GENETICS BI 363-W is an upper division course for biology majors. I had taught no writing intensive courses before, nor had I taught Genetics. I had used writing in *non-major* classes mainly in these ways:

1. brief factual quizzes at the beginning of the period, over material students were to have prepared for that day.
   - to help motivate students to keep up with technical content
   - to help students evaluate each class period if they really understood the main points

2. brief "quizzes" which ask students to identify specific things they have learned and specific questions they have.
   - to help students become deliberate and active in their study. Initially they don't like the "what have you learned?" questions, because they have to recall on their own; but usually they begin to use this technique. They know what to expect; they can control at least that part of the quiz each class period.
   - to help relieve quiz anxiety
   - to help me track closely where the students are. I can catch trends of misunderstanding more quickly this way.

In courses for Biology *majors*, abstracting journal articles, with comments on relevance to class content, gave students exposure to the literature of the discipline, as well as practice summarizing and drawing connections. My syllabus would have included the due date and point value of any major paper assigned. ***Assignment specifics were usually given verbally during class. There was no detailed assignment sheet.*** I conferenced with only the small number of students who took the initiative to seek it. ***Most of my feedback was done at the final evaluation stage.*** My satisfaction with student writing varied. I wondered if student skill was building at all or if abstracting assignments were just busy work most of the time.

▲CHANGES:

In thinking about this Genetics class, I asked myself which writing tasks helped students learn the format and focus of science writing (ex. writing a decent abstract), and which would help them learn the course material (ex. understanding the content of a genetics research report). I concluded that scientific writing is typically abstractive, descriptive, or analytical, and that it seldom is, but sometimes should be, integrative.

I wanted students to do 2-3 integrative pieces, each 1-2 pages, related to major units of the course, in addition to working on some of the more traditional types of biological writing. I wanted these students at a Christian liberal arts college to reflect on what they were learning in Genetics, to relate it to the content of other courses and to their broader experience, and then to write an interesting, concise essay. At the end of the first major unit (4 weeks into the course), I gave them several topics taken directly from their text or class discussion. They were to use one as the basis of their integrative essay. They had more than one week to work on this assignment.

The results were disappointing and discouraging to me. Students reported that this was a very difficult assignment for them. Some pieces were all technical, some all impressions, none very reflective. I cancelled the other integrative assignment and did not include this one in the grade, other than to give credit for having tried. Certainly they would have done better had I given them examples of such writing ahead of time and given them specific written expectations. I still think it is an important goal, but chose to put their energy and mine into the standard disciplinary writing tasks. There simply is not time to work on this, along with other types of writing, in a genetics course.

Students were asked to work on two of the three standard types of science writing. They chose abstractive and descriptive. We worked on two abstractive assignments. I supplied the journal articles, with abstract and bibliographic information removed. These reports dealt with material previously or currently being covered in class. Students were asked to prepare an abstract suitable for journal publication. (See Appendix) I read, marked and returned the first drafts, along with a set of suggestions for preparing abstracts. Most students did significantly better on the rewrite.

Finally it was clear that students were surprised, and most were grateful, that they would have a chance to rewrite these abstracts, even though I told them that at the beginning of the course.

▲ **RESULTS:**

I learned that most of these students have not used abstracts enough to understand what makes them useful. In the future I'll have them use some abstracts early in the course to see both useful and worthless examples. This is a tough assignment because they have to plough through professional-level material before they can even begin the abstracting task. In the future, I may ask them to abstract only selected portions of an article, e.g. the Materials and Methods. I could give them simpler material to abstract, but probably won't. In science, abstracting is done on writing that is already dense and content-laden. One alternate approach would be to ask students to identify, and present in sentence form, the main idea(s) from text or essay selections. *Finally it was clear that students were surprised, and most were grateful, that they would have a chance to rewrite these abstracts, even though I told them that at the beginning of the course.*

Students worked on descriptive writing in the Materials & Methods and in the Results sections of four lab reports. I asked them to submit their M&M drafts before the final data analysis had been completed. These were returned with comments and suggestions (attached) one week before the final reports were due. When reading those final reports, I gave close attention to the descriptive areas and graded less stringently the analytical work, since that was not one students had asked to work on. ***All students had better M&M sections in the rewrites.***

Several students argued with my list of necessary information and my requirement that their M&M be written as a report of work done (past tense), on the basis of what they were used to doing in lab reports for Chemistry or Physics classes. Frankly I was astonished that their frame of reference was so narrow, that the research reports they had been reading for their abstracting tasks did not give them any clues about what the M&M of a biological report should contain. Many had trouble understanding the difference between ***describing how*** data had been collected, and in what form (M&M), and ***presenting*** the actual observations (Results). ***In the future, I will have them look at several research reports in the literature, with a set of questions which***

may lead them to discover these things for themselves.

The big question for me is whether it is more important to help students learn the writing skills and styles specific to biology or to use other forms of writing to help them learn about genetics. *In the future I may focus their writing more on understanding and handling the information they are encountering in the course.*

BI 363 GENETICS

Suggestions for preparing Materials & Methods

▲CONTENT

Materials & Methods should include all information needed for the reader to replicate your work. This requires a complete "list" of materials/organisms that you deem essential to your procedure, observation, analysis, etc. Scientific name(s) in proper format tells the reader exactly what organism(s) you used. Common names are useless for this. More detailed information may be appropriate in some studies (i.e. variety, collection from particular area, what generation, etc.) Numbers are important.

Your reader should be able to tell what you did, when you did it, what kind of data you collected, etc. Therefore you need a clear order of procedural steps. Chronological or topical are the two main ways to organize this information. If several kinds of tests, analyses or experiments were done, topical order is the logical one.

▲FORMAT

(1) M&M may be separate or combined. Be consistent with the report. Each professional journal specifies its pattern.

(2) M&M is part of a report of something you have already done. It should be written in ***past tense***.

(3) Be sure to use jargon correctly or not at all.

(4) Goal statement and background information do not belong in M&M.

BI 363 GENETICS— SPRING, 1991

1st abstractive writing assignment
Due: Wednesday, March 27, 1991

Use the brief article provided. Prepare an abstract suitable for a journal. That means that your audience is not the person who did the research, and thus knows what the paper says already. Neither is your audience someone who does not even know what a chromosome is. Neither is your audience your instructor. You should write the abstract so that your peers (other upper-division Biology students) could see the main point of the paper and know whether it would be useful for them to read the whole piece.

Your abstract should be **TYPED & DOUBLE-SPACED.**

BI 363 GENETICS

Suggestions for preparing abstracts of research reports

1. All scientific research reports face critical space constraints, even the abstracts. Always trim words wherever you can without losing the meaning.

   ex. "This paper describes a study . ."
   "In a study done by . ."
   "Reeves thinks . . "

2. There should be no reader editorial comment.

   ex. "I think it would be necessary to . ."
   "I feel this experiment would be more valid if . . "

   If that is the conclusion of the author(s), then include it. But do not use the abstract to critique the work, the conclusions, or the writing.

3. Abstracts of research reports are not the same as abstracts of review articles, or of critique or theory papers. The abstract of a research report should focus on the research work actually being reported in the paper, not on the background information, work or argument that led up to this research.

   ex. a whole paragraph explaining the previous work - NOT appropriate

4. Be sure (in your abstracting of others' work) to be careful about quotes. Use quotation marks when you quote phrases or clauses that are taken specifically from the article.

5. Research report abstracts are usually written by the author(s). They do normally contain personal pronouns, but if they do, the pronouns would be first person (I, we, our, etc).

   ex. NOT "he concluded . ."

6. Abstracts do not include the name(s) of the author(s).

   ex. NOT "The article . . . by Alvin F. Reeves, II . . "

7. Abstracts should be accurate in their representation of the article.

   ex. In this article, is it really accurate to say it "presents evidence that the amount of heterochromatin . . . is the main factor which determins the trisomic's ability to form pentavalents"?

8. Do not overstate the conclusions. If the author uses words like "may" or "could explain" or "might account for", do not say "do", "does explain", or "do account for" in the abstract.

   ex. "The results of the experiment showed that neither hypothesis could be supported." It would be more honest to say, "The results of this experiment do not support either hypothesis."

9. Be careful about word choice, especially as it relates to scientific methodology, convention, or jargon.

   ex. "trying to *prove* the validity . . "

10. Use standard English sentence structure , grammar, etc.

    ex. "The article . . . it tests the studies . ." The truth is that the article reports work done; it does not test anything. Leave out the "it" here.

If you have any question about the general quality of your sentence construction or grammar, look it up, ask a competent friend to proof for you, go to the Writing Center. Do something.

11. Standard practice is to underline or *italicize* the scientific names of genera and species.

ex. NOT Lycopersicon esculentum, but Lycopersicon esculentum or *Lycopersicon esculentum*

12. The abstract should include basic information about materials and methods. Include organism(s) studied and general approach. In some abstracts, certain parts of the approach are more important than others. Location of work, experimental design (statistical approach) are two examples that are not important in this paper, but would be for some.

13. The abstract should include some brief indication of what the outcome of the research was. In some cases, a summary of the data is most appropriate. In others, a summary of the conclusions tells the reader more about the potential usefulness of the paper.

14. Abstracts for most scientific research reports are crafted as one paragraph, unless the report itself is lengthy.

15. Usually the abstract does not include the names of earlier workers, unless the article is part of a scientific debate, and unless most readers would know the work of those other researchers.

Jim Hunt, Professor of History

▲BEFORE:

Core 150, "The Judeo-Christian Tradition" is a team-taught course required for all students before they graduate from Whitworth College. As the first Core course, it's attended predominately by freshmen and some sophomores. Several team members attended the CAPHE-sponsored workshops on writing as well as subsequent follow-up assessment meetings and evaluations. These members included myself; Randi Von Ellefson, Music; Barbara Filo, Art; and Jerry Sittser, Religion.

Prior to the workshop, we assigned four essays spaced throughout the semester, but students received very little direction from the faculty on their writing. Although some papers were excellent, more often the faculty were not pleased with the quality of the papers. We offered:

- no defined statement of goals and their clear connection to our writing assignments
- little in-class or discussion group time devoted on how to write Core papers well
- no hand-out sheets on "how to write a strong Core paper"
  (although we did provide written assignment sheets and a description of what determined A,B,C,D, and F papers)
- no quick, in-class writes
- no feedback on first drafts
- no option for conferences
- no chance for revision
- few short or long essay questions on exams

▲CHANGES:

The impact on the course was significant:

- The team clarified our course goals and created written assignments to reach these.
- We altered our writing assignments to include a draft-revision option in the first paper.
- We increased the use of conferences on a volunteer (not required) basis.
- We had more in-class and informal writing projects.
- We increased the number of shorter assignments and decreased the number of larger papers.
- We became more explicit in our oral and written feedback.
- We utilized some class time (especially in discussion groups) for writing instruction.
- Our evaluation measurements became more standardized and developmental in character.
- We encouraged students to submit strong papers into the Whitworth Writing Awards contest for Core 150.

▲RESULTS:

There was a noticeable improvement in student writing abilities.

- For example, the average scores on ten essays required in the course generally improved from a mean of 13 (on a 20 pt. scale) to a mean of 16 or 17, depending on the instructor, including the students who did not turn in the essays. The essays were informal in-class writings.

- The formal written work also improved. Average grades for all papers went from a 76.48 on paper #1 to an 80 on a 100-pt. scale for four out of five instructors. The lower scores for the fifth instructor were the result of some papers not being turned in. His averages were also higher.
- There was an increase in the number of student papers turned in for the Core 150 prize for the best paper that term. The previous spring (1990), we had 5 papers submitted. In Fall 1990, we had 8; in Spring, 1991, we had 15 papers submitted. Students are clearly interested in and concerned about their writing.

- Subjective impressions by this instructor support the view that Writing Across the Curriculum has discernibly improved student written work and that such improvement can come in one term with a large group of students. I therefore support and applaud the CAPHE program; it has had the most profound impact on both student and faculty development of any such program that I have experience in my eighteen years of college teaching.

There was a noticeable improvement in student writing abilities-- and such an improvement can come in one term with a large group of students.

CORE 150: Evaluation For Sheet For Papers

NAME: _____ DATE: _____

ASSIGNMENT: _____

In this essay you have:

A. _____ Introductory sentences that inform readers about the topic and set the stage for the thesis.

B. _____ A thesis statement that argues a particular point about the topic.

C. _____ Sentences (or sentences) that contain the central points that support your thesis.

D. _____ Statement (statements) that put your thesis in a larger context, showing the significance of what you are arguing.

E. _____ Paragraphs (corresponding to C above) containing evidence that argues you central points.

F. _____ Good transitions between paragraphs that make the essay logical, coherent, and interseting.

G. _____ Concluding paragraph that expands and applies your basic thesis

H. _____ You demonstrate an understanding of the topic:

excellent
good
adequate
unacceptable

I. _____ You use good evidence and sound logic

excellent
good
adequate
unacceptable

J. _____ You write errorlessly and clearly:

(_____Spelling, _____ punctuation, _____grammar, ____ structure, ___ clarity, ___ style)

excellent
good
adequate
unacceptable

Points (Out of 100):

COMMENTS:

80

WRITING THE SHORT ESSAY

1. Brainstorm a list of possible topics which fit the assignment. Pick one which intersets you a great deal and which has adequate library resources. Do your reading, review, and note-taking.

2. Scribble several possible outlines for the essay. ***Do your content thinking on the outlines.*** Organize your key points, quotations, or paraphrases of your reading sources. Choose one of your outlines for an essay.

THESIS:

3. Write several trial introductory paragraphs. Put a thesis sentence in the introduction. The thesis automatically organizes your writing because everything you write is an expansion and defense of your thesis.
   A thesis is a simple, declarative statement that something is the case.
   Choose one of your thesis statements, and write the essay to defend and explain what you believe is the case.

4. Since you have done your content thinking on the outline, you are free to concentrate on clear, eonomical, and correct writing. Use a dictionary for spelling help and word choices.

WARRANTS:

5. Write the essay in clear sentences and well-developed paragraphs. Each paragraph develops a part of your thesis. A good paragraph contains defense and supporting evidence for your thesis. A good, clear paragraph often has about four sentences. use transition words and phrases than with a quote, a poem, or a leading question.

6. End with with a concluding paragraph. A conclusion reviews or restates your thesis and suggests the importance of your topic for further study. The conclusion is also a good place to put personal responses or evaluations of your topic. Always end an essay in your words rather than with a quote, poem, or a leading question.

7. Be neat. Type your final draft. Observe margins on all sides of a page. Do not write on the reverse side of a manuscript page. Put your name and a page number at the top of each page. Do not crowd the bottom of your pages.

8. Assume that your audience is interested in but uninformed about your topic. Assume this even if the immediate audience is a teacher. In this way you will write explicitly rather than make assumptions about what the reader knows. Write so that ***any*** interseted person will understand what you have written.

9. Let your final draft set overnight. Then proofread it before you hand it in. Make neat corrections on your manuscript. Proofread even if a professional typist has worked for you. Hand in the essay on time.

Scoring:	45-50	= A
	40-44	= B
	35-39	= C
	30-34	= D
	Below 29	= F

81

Leonard Oakland, Professor of English

Core 250: The Rationalist Tradition was founded with the birth of the 4-1-4 calendar and the Core program in 1968. It was first taught in 1969, and has been a required course for graduation ever since. It is a cross-disciplinary program, engaging 4-5 faculty from various departments and typically enrolling between 120 and 150 students (depending on classroom size). It has long been described by students as the single most demanding graduation requirement, and in the view of some, the most important and rewarding course at Whitworth College.

▲A Description of Core 250

Core 250 addresses four recurring topics throughout the issues addressed in the term: 1) epistemology, 2) metaphysics, 3) the relation of these philosophical bases to ethics and politics, and 4) the nature of human nature. The course is organized historically by eras and by representative great thinkers who pose significant questions and provide classic answers to those questions. While much of the material could be called philosophy, Core 250 differs from a history of philosphy in that it includes historical, literary and cultural concerns (where these illuminate our themes) and in that it does not attempt to provide coverage of all major philosophers.

Unit I, after introducing several important terms, is historically organized to cover the Greeks through the Middle Ages:

A. Debate over issues arising from Huxley's Brave New World, showing how these issues arise from assumptions about epistemology and metaphysics.

B. Introductions to the four major epistemologies:
Authoritarianism, Intuitionism, Innatism, and Empiricism.

C. Introduction to the Greek period:

▲*Figures:*
1. Plato: the roots of idealism
2. Aristotle: the roots of materialism
3. Non-rationalism as an epistemology
4. Roman Stoicism and natural law

D. Introduction to the Middle Ages

▲*Figures:*
1. St. Augustine: Platonism reconciled with Christian faith
2. Thomas Aquinas: Aristotle reconciled with Christian faith
3. Mysticism: Faith must go beyond all epistemologies

Unit III surveys the Renaissance through the Enlightenment eras:

A. Introduction to the Renaissance & Reformation

▲*Figures:*
1. Pico della Mirandola: optimistic humanism
2. John Calvin: Christian humanism under a sovereign God
3. Machiavelli vs. Thos. More: human nature & the good state, pt I

5. Deism: reason as religion
6. Thos. Hobbes vs John Locke: human nature & the good state, pt II
7. Voltaire's critique of optimism
8. David Hume: the skepticism of a radical empiricist
9. Immanuel Kant (in answer to Hume)

Unit III covers major thinkers of the 19th and 20th Centuries, emphasizing the contrast between the determinists and the existentialists in their views of human nature and its possibilities:

A. Introduction to the 19th Century

▲*FIGURES:*
1. Karl Marx: materialist and economic determinism
2. Sigmund Freud: the subconscious and libido as determinants
3. B. F. Skinner: beyond freedom: behavioral conditioning
4. Feodor Dostoevsky: the Grand Inquisitor: reason vs faith
5. Soren Kirkegaard: subjective truth
6. Friedrich Nietzsche: the effect of the death of God on values
7. Jean-Paul Sartre: freedom from both definition & compulsion

B. Before the question of epistemology: language

1. Ludwig Wittgenstein and language theories
2. Michael Polanyi: tacit knowledge as part of perception

C. Three Christian responses to the malaise of the 20th Century:

1. Jacques Maritain: a return to Aristotelian Thomism
2. Karl Barth: Faith before reason
3. C. S. Lewis: a skeptic about modern skepticism

▲*EXAMINATIONS*

Each of these three units is concluded by an examination, typically six half page essays plus one page of terms for definition. So called objective questions (multiple choice, true-false, fill in the blank , or matching) are never used. All examinations are scored by faculty, but with no attention or feedback given to organization or writing skills.

BEFORE THE CAPHE CONFERENCE

Before the first CAPHE workshop of May 1990, the Core 250 team had developed a tradition of three short papers, one per unit. These were meant to force the student to compress into three pages (3.5 pages maximum) a tightly focused answer to dilemma the team had posed for them. The papers do not require research, in fact we discourage it so as to point out that clear critical thinking is the primary virtue sought.

CORE 250 DECISIONS AS A RESULT OF THE CAPHE CONFERENCE:

1. The major decision of the Core 250 Team was to commit ourselves to a draft conference on the first paper with each student in the course. Since each professor enrolls about 30 students in a discussion group, this meant a commitment of eight to ten hours of conference time for each of us (15-20 minute conferences).

2. The committment to reading first drafts brought with it reading and grading a second, revised draft of Paper #1 for each student, thus more than doubling our paper grading time on that assignment.

3. We agreed that grades are to be awarded on the basis of the final draft alone, thus rewarding any improvement from the first version. However, there is provision for a score worth 5% for a good first draft, mostly to insure that a draft is submitted in the first place, and the student does not rationalize a delay until the final date.

Core 250 Team's Evaluation of the Draft Conferences:

1. The conference and chance for revision following faculty comments resulted in significant changes in the writing of the weakest students, but little change in papers from the best students. The paper topics were already so well focused and specified that the top third of the class had little difficulty in meeting our expectations. The papers from the middle students remained about the same, but the potential disasters among the bottom 20% were for the most part avoided.

2. Some students still did not do what we requested of them, even when we told them directly where the paper was weak and how to go about improving it. The Team believes this improbable response to be the result of developmental disabilities in dealing with the course material as much or more than inattention or poor writing skills (though both of those are related to cognitive development as well). We have found, over the years, that the age of a student and the length of time in university-level study has much to do with the success of the student in Core 250. Students who are sophomore (age 19) and younger may do perfectly well with the examinations, but are both less affected by the ideas presented in the course, and do less well on integrative assignments, like papers (as opposed to memorized information on examinations).

3. Some of the best results of draft conferences were interpersonal and motivational. The conference is one of the first real contacts with the professor over material and serves to build a bond of sorts between the professor and the student (many different types of bonds result, a few of which are even hostile). The conference allows the student to be known, at least somewhat, in a course that is among the largest and most impersonal in the college, and in this encounter to find that the professor is on his/her side, wanting to improve the student's work before evaluating it.

4. Although draft conferences are not offered on the second or third paper, the experience of the conference on Paper #1 is generalized by most students to the subsequent essays so that the learning and improvement that was achieved on the first is brought to the second and third.

The conference is one of the first real contacts with the professor over material and serves to build a bond of sorts between the professor and the student (many different types of bonds result, a few of which are even hostile). The conference allows the student to be known, at least somewhat, in a course that is among the largest and most impersonal in the college

CORE 250

FALL 1991

Paper #1: Plato, Gorbachev and the Brave New World

Mikhail Gorbachev, President of the Soviet Union, recently read Aldous Huxley's book, ***Brave New World.*** Much impressed by the success of social planning in the Brave New World, he seeks a second opinion. He calls in Plato as his consultant, knowing that Plato too held strong views on the nature of the good society, one that would produce both justice and happiness for humans. Gorbachev asks Plato to respond to several features of the Brave New World, indicating whether or not each would provide human fulfillment. He asks Plato about ***a hierarchical society*** (of differing classes), then asks Plato to choose several other features of the Brave New World and give his evalution of each.

▲*ASSIGNMENT:*

Write Plato's response to Gorbachev, choosing for him ***three to four*** features of the Brave New World, making sure to include as one of the features the hierarchical society of classes. (Other features might include the Bokanofsky Process, Hypnopaedia, a government by World Controllers,
Soma, Violent Passion Surrogate, Solidarity Services, etc. This list is meant to be suggestive; you may choose features in addition to those on the list.) You should tell a) whether Plato approves or disapproves of each feature, and b) then explain why he makes this judgment ***on the basis of his epistemology and metaphysics.***
NOTE: This paper is not an analysis of the current state of the Soviet Union. It will be read and graded on how well you *apply* Plato's metaphysics and epistemology in analysing the various features of the Brave New World.

▲*ORGANIZATION OF THE ESSAY:*

In composing your essay, begin with an **INTRODUCTORY PARAGRAPH** which includes the **THESIS STATEMENT** that will govern your entire essay.
This sentence, which typically occurs at the end of your introductory parargraph, indicates Plato's overall response to President Gorbachev, a statement you will go on to expand, develop, and support in the body of your essay.

In the body, for *each* feature you choose, a) explain briefly the feature and tell whether Plato approves or disapproves of it, and then b) explain why he makes this judgment *on the basis of his epistemology and metaphysics.* Since each point must be clearly developed, you should limit yourself to three to four features. Last, include a brief **CONCLUDING PARAGRAPH** that summarizes Plato's recommendations to Gorbachev in the context of his epistemology and metaphysics.

As we read your paper, we will be most interested in how well you show the connection between your main points and the epistemology and metaphysics of Plato. This does not mean giving a short summary of the lecture on epistemology and metaphysics, but *showing clearly the connection* of the feature to the thinker's assumptions.

For example, you should not say: "Plato would not like the Solidarity Services. His epistemology is innatist, etc." Instead you should say "Plato would not like Solidarity Services because his epistemology, innatism, holds that . . .[here you explain innatism], while Solidarity Services are . . . .[here you indicate how the Solidarity Services differ from innatism]" It is the clarity of your *connections* that will determine your grade.

Also Note: The assignment nowhere asks for *your* opinion of the Brave New World. You are only to write what Plato would recommend or disapprove in the Brave New World.

▲*FORMAT:*

The paper should be three pages, typed double space with normal margins. Please PRINT your name in clear block capitals on the BACK of the paper AT THE TOP. Please staple or clip pages together, but do not enclose the essay in plastic covers. Please do not use slick "easy-erase" paper since it is very difficult to write

comments on and smears easily.

Deadlines and Conferences:

The paper is due on Thursday 26. September. Over the following few days, you will be expected to meet with your Discussion Group leader for a fifteen minute conference in his/her office to go over the essay. Following this conference, which should be scheduled between Friday and Monday (27-30. September), you will be asked to ***revise your essay and resubmit it*** on ***Thursday 3. October*** when it will be graded. When you submit your revised essay, please staple the ***first draft*** to the back of the revision, so that the instructor may consult the original. We suggest that as many students as possible compose their papers on a computer/ word processor, so that revision will be more efficient. ***Always*** keep a copy of your essay for your own protection (in this and every college course).

All papers are due at the BEGINNING of class (9:00) on Thursday 26. September. Revisions are due one week later: Thursday 3. October at 9:00 a.m. Late papers will be penalized. No late papers are ever acceptable in Core after the assignment has been returned to the class.

You are encouraged to work together in preparing for your essay, but each student is to write his/her own paper. ***Plagiarism*** discovered by the Core Team will result in a failing grade in this course.

CORE 250: PAPER TOPIC #2

Due: At the *beginning* of class
Monday 9. April 1990

In the Medieval and Renaissance periods, most of the thinkers presented in Core 250 have been concerned with human reason, its strengths and limitations. They addressed such questions as

- What can human reason tell us about the physical world?
- What can reason (whether in empirical or innatist understandings) tell us about leading a good life and finding contentment?
- How much, if anything, can we know about God by means of the unaided reason (i.e. without any divine revelation)?

Some have found human reason extremely valuable in discovering answers to these questions; others have argued that reason is quite limited or in need of some sort of corrective before it can be useful.

▲*ASSIGNMENT:*

For your second paper you are to write a short essay on two figures from the Renaissance period: *Pico* and *Pascal.*

First, in an objective summary, explain each thinker's position on human reason. In this section, the reader of your essay should not be able to discover whether you agree or disagree with the position you are presenting.

Explain both the strengths and weaknesses in reason. (Consider the questions printed above, but avoid an answer that merely lists answers to them. Develop your ideas into a clear paragraph or two.

You will no doubt have to include material on how each thinker views ***human nature*** as the context for understanding the place of reason. (Are humans basically rational or non-rational? Are we basically strong and in control of our destiny, or determined and powerless in the face of Fate or larger forces? Are we the masterpiece of God's creation, or just another phenomenon subject to the forces of nature? Probably, you will find that any one thinker will not affirm one side of such dichotomies, but will qualify his answer). You would do well to consult the ***readings*** as well as your lecture notes. (Research is not required, but any works consulted should be listed in a bibliography.)

Second, after the objective summaries, ***compare and contrast*** the views of Pico and Pascal, indicating similarities, but highlighting the differences.

Finally, in a concluding paragraph, indicate which view is more convincing to you with a brief explanation of the reason(s) that persuade you. We will not grade your essay on your choice of one or the other, but on *how well you present the thinker's position, how well you show connection to his thought, and how clearly your reasoning is presented.*

▲*FORMAT:*

The essay is limited to three pages, typed double-space with normal margins. Please ***print*** your name on the back of your essay, at the top, and staple or clip your pages together (but do not use plastic or cardboard folders). Non-erasable (non-slick) paper is appreciated.

▲*ORGANIZATION:*

Make certain you have a strong, clearly organized first paragraph in which you **a)** raise the topic you will discuss, and **b)** state your ***thesis*** on that topic. Your thesis should indicate the major comparison/contrast between Pico and Pascal that you plan to explain to your reader.

Following the body of the essay (where you objectively summarize each thinker, then compare and contrast their views of human reason), your conclusion should indicate the thinker with which you most agree, and very briefly why you agree.

Due date: All papers are due on Monday 9. April at 9:00 a.m. Late papers will be penalized 2 points for the first day (anytime after 9:00 a.m.), and one point for each class day thereafter.

CORE 250: FREE WILL VS DETERMINISM

Fall 1991

Paper #3: ***On Becoming a Christian***

Due: Thurs. 5. Dec. '91

The issue of free will vs. determinism underlies many contemporary debates regarding human nature and behavior. Is the alcoholic enslaved by internal needs, or consciously making destructive choices? To what extent is the AIDS patient responsible for the consequences of freely chosen actions, or to what extent determined by external events or internal drives?

The reasons for becoming a Christian have been variously understood. What is it that *really* leads someone to commit his or her life to Christ? Does one freely choose, on a rational basis, among several possibilities? Was the choice influenced or even determined by internal or external pressures of which the individual was unaware? Can one step back enough to see these forces at work in the decision process? We turn to Core 250 thinkers for assistance in understanding these issues.

Max, A young man you know, tells you that he has committed his life to Christ and has begun to attend a Presbyterian church. Max's parents have objected strongly. His father hates churches and religion, and his mother fears the influence of his girlfriend, who attends Young Life Club and the Presbyterian church. On the other hand, Max's parents recognize that his decision has given his life new direction and that he has cut down on his drinking and is taking school more seriously.

▲*ASSIGNMENT:*

For this third paper, we are asking you to examine reasons for Max's change of life in his new commitment to religious faith. Pick ***two*** of the determinist thinkers from Unit III (Marx, Freud, or Skinner) and explain ***from the point of view of each*** why Max has made this decision. In writing this section, you are to make clear the thinkers' major concepts ***as they relate to Max's decision*** to become a Christian. Don't try to include everything from the lecture and the readings, rather focus on the topic of making a religious commitment, and in doing so bring to bear the ***major terms and concepts*** of your two determinist thinkers as they relate to this issue. [***Do not*** include your own views in this section.]

Secondly, write a response from ***one of the existentialists*** (Kierkegaard, Nietzsche, or Sartre) to the two deterministic positions you have explained above. Again, you are not asked to cover every topic in the thought of this existentialist. Construct this section as a direct response to the views presented by the determinists rather than "starting over" from basic premises. Again, ***your own views*** are not requested.

Third, write one paragraph in which you indicate your own position on this topic of free choice vs determined behavior (using the example of a faith commitment), making reference to one or more of the three thinkers you discussed. We are not looking for personal testimonies of your own faith experience, but for your response to the issues of free will and determinism.

In other words, your paper should include the following four sections:

- the views of one determinist as to what forces were at work causing Max to become a Christian.
- the views of a second determinist, similarly making clear his basic concepts and key terms in relation to the topic of religious commitment.
- the response of one existentialist to each of the two determinist positions you presented, showing from his existential point of view why each determinist was wrong.
- your *brief* statement of your own position regarding freedom vs determinism.

In composing your essay, begin with an **INTRODUCTORY PARAGRAPH** which includes the **THESIS STATEMENT** that will govern your entire essay.

This sentence, which typically occurs at the end of your introductory parargraph, indicates in condensed form the viewpoint of each of the three figures (two determinists plus an existentialist), a statement you will

go on to expand, develop, and support in the body of your essay.

We are ***not*** concerned about specific data regarding Max's story (though you ***may*** use them for reference), nor the autobiographical reasons just why you have chosen your own religious commitment; we ***are interested*** in your ability to bring major positions on free will and determinism to bear on this topic.

You are encouraged to work together in preparing for your essay, but each student is to write his/her own paper. ***Plagiarism*** discovered by the Core Team will result in a failing grade on this paper.

▲*FORMAT:*

Papers should be a maximum of three and one half typewritten pages (double spaced with normal one-inch margins). Please do not exceed this limit. ***Print*** your name on the ***back*** of the last sheet at the ***top***.

Due Date: All papers are due at ***9:00 a.m. on Thursday 5. December***. Late papers will be penalized two points the first day (beginning Thursday at 9:05 a.m.) and one point each classday following. No late papers will be accepted after the essays have been returned to the class.

CORE 250: OPTIONAL PAPER TOPIC

Due: At the Final Exam
on Thursday, December 19.
No late papers accepted
(submit the essay to your Discussion Leader at the exam)

WHAT HAS HAPPENED TO YOUR IDEAS BECAUSE OF CORE 250?

We have presented, with sympathy, a number of positions that are sometimes in conflict, or that significantly modify other ideas that have gone before. We have never purposely presented a position that we believe has no validity, or that has been unimportant in the history of Western thought, or that is just a target for us to demolish.

So much material is presented in Core 250 that sometimes the student does not have adequate time for personal assimilation. In this paper we hope you will be able to do some of that processing of ideas into your own intellectual frame of reference.

▲*ASSIGNMENT:*

Explain how **TWO** of the major concepts treated in Unit III of Core 250 have affected your thinking. In organizing your paper, first explain each of these two ideas, and then show how it has altered or reoriented your conceptual framework.

We ask that when you write, you go beyond the emotional impacts these ideas have had on you and show how these concepts have moved your ideas around into new patterns—how these thinkers helped you to redraw your "intellectual map." Some ideas may have challenged you to change, others have helped you to solidify a position you already held, while yet others helped to clarify what you reject. (We do not mean to imply that only those students whose thinking has been ***changed*** can write strong papers. We value clarification and deepened commitment as well.)

A good paper will make clear both the philosopher's concept (with emphasis on the concept rather than on the philosopher), and then clearly relate the ideas to the modification that has taken place in your thought. Our grading of these essays will focus on ***your ability to explain the ideas*** and to ***show connections between them*** (i.e. critical thinking), rather than on how much or in what ways you have changed.

▲*FORMAT:*

Your paper should be approximately three pages, typed double-space, with normal margins (one inch on all sides).

- Include a title to your essay that clarifies your topic.
- Staple the pages for safety.
- Organize your essay. Begin with a strongly organized first paragraph that 1) ***raises the topic,*** and 2) ***states your THESIS*** on this topic. Structure the body of your essay into clear paragraphs, where each develops a major thought.

▲*IMPOTANT NOTICE:*

- This optional fourth paper can substitute for a low grade on any of the three papers, or for a missing ***first or second*** paper. It cannot replace a ***missing*** third paper.
- This paper will not automatically raise your grade, but if it is weak cannot hurt your score.
- The optional paper will not affect test scores (it is not Extra Credit, in the usual sense).

CORE 250 Paper #1 Evaluation Form • Spring 1991

(Note: This is not a tally sheet one can add up for a grade.)

LEVEL 1: Accuracy in what is said.

OK ——— Inaccuracies

LEVEL 2: Organization is clear.

Very Clear ——— OK ——— Problems in:
( ) Overall Organization
( ) Paragraph Organization

LEVEL 3: Material presented is Relevent to the Topic assigned.

Clearly Relevent ——— OK ——— Extraneous Material

LEVEL 4: Connections are clearly made between the Brave New World and the epist. and metaphysics of Plato or Aristotle.

Clear, Convincing ——— OK ——— Connections Unclear or Missing

LEVEL 5: Depth of analysis is shown in going beyond the obvious.

Exhibits insight ——— Acceptable Depth ——— Lacks Depth

Specific Problems:

( ) Too much introductory material
( ) Tendency to give unconnected "mini-lectures."
( ) Only giving ethics and politics in response to some features.
( ) Confusing examples, definitions, and/or implications.
( ) Poor use of quotations:
( ) Topic sentences for paragraphs not given or unclear.
( ) Movement from one sentence to the next unclear.
( ) Pronouns without clear antecedents.
( ) Spelling and/or proofreading errors.
( ) other grammatical problems:

Chapter III:
All-Campus Efforts

Goal 4

A Climate of Trust

Goal 5

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PROJECT OBJECTIVE #4

To interest the entire faculty (not just those trained in the workshops) in using writing as a learning tool within their discipline.

To meet this goal, we requested that the 1989 Fall Faculty Development Day be focused on writing-across-the-curriculum with William Zinsser as key speaker. Our grant included funds for a speaker of this stature. Zinsser (author of ***On Writing*** Well, ***Writing to Learn, Spring Training, Willie and Dwyke,*** etc.) and former professor at Yale University had been speaking across the nation on "writing-to-learn" during the past two years.

It's hard to imagine anyone doing a finer job of bringing the entire campus 'aboard' with words of wisdom, humor and insight into the writing tasks within all disciplines. "I was grumpy about having to come this morning," admitted an art teacher at lunch. "But he's incredible. He's so on target about student needs."

"It was so inspiring to hear a 'seasoned' man," stated a new teacher. In the midst of this, he also encouraged faculty in their own writing to express themselves, emphasizing his constant code words of simplicity and clarity. "Give yourself permission to write....and drop the pomposity."

Throughout the two year grant, we opened up new volunteer opportunities for faculty to join workshops. Our second new faculty workshop, held in May, 1990 involved twenty professors, many attending because of the enthusiastic encouragement of their colleagues Our 'last chance' one day workshop added twelve more new faculty, utilizing in-house faculty consultants.

We also started a Library Resource shelf with WAC articles and books available for all faculty. Each department chose which courses would be designated as writing-intensive. If for any reason the department found their original choice proved unwise (i.e. large class size), they made changes the following year.

Faculty Participants

Fifty-five faculty (over 2/3) attended at least one WAC workshop. Over half of these participants also attended a follow-up workshop a year later.

Fine Arts Faculty

Randi von Ellefson, Music
Richard Evans, Music
Barbara Filo, Art
Gordon Wilson, Art*
Rick Horner, Theatre Arts
Judith Schoeflin, Music
Pat Stien, Theatre Arts*

Humanities Faculty

Forrest Baird, Philosophy, Core 250
Laura Bloxham, English
Roger Mohrlang, Religion
Core Marty Erb, English*
Linda Hunt, English*
Doug Sugano,* English
Janet Yoder, ESL
Ed Miller, Spanish
Pierrette Christiani, French
Leonard Oakland, English,
Ron Pyle, Communications
Jerry Sittser, Religion, Core 150
Mike Ingraham, Communications
Gordon Jackson, Journalism

Social Sciences Faculty

Robert Clark, Sociology
Michelle Estelle, Psychology
Richard Hungate, Business
Jim Hunt, History, Core 150
Jay Kendall, Business
Margie LaShaw, Business
Don Liebert, Sociology
Pat MacDonald, Psychology*
Charles McKinney, Business
Arlin Migliazzo, History
John Estelle, Psychology
Rich Schatz, Economics
Corliss Slack, History
Dale Soden, History, Core 250
Kathy Storm, Psychology
Raja Tanas, Sociology*
Jim Waller, Psychology
George Weber, Business
Bob Wauzzinski, Lindaman Ch
John Yoder, Political Science

Natural Sciences Faculty

Bob Bocksch,* Chemistry
Don Calbreath, Chemistry
Lee Anne Chaney, Biology
Ed Olson,* Geology
Delbert Friesen, Physics
Dave Hicks, Biology
Martha Nelson, Math
Howard Stien, Biology

Physical Education

Jean Anderson
Mark McElroy
Dennis Docheff

School Of Education

Doris Liebert
Tammy Reid:* Associate Dean,
Faculty in Education and English
Mike Aleman

** Indicates faculty served on either the CAPHE-Murdock Grant Committee or the Writing Task Force*

WHITWORTH WRITING AWARDS

To encourage student writing, several years ago Whitworth initiated a Writing Awards Contest for student papers within the English department. At the completion of a writing course, students could submit an essay for consideration of a $500.00 scholarship. We honored these writers with an afternoon awards celebration, usually held on campus so they could invite friends or family. Often of equal importance was an award letter placed in their permanent file, a very helpful honor when students graduate and look for employment or entrance to graduate school.

The English department found that this faculty recognition proved to be a significant moment within student's perceptions of themselves as writers. Many winners continued in advanced courses and worked diligently to hone their writing skills in all their classes. With this is mind, when Whitworth adopted the WAC program, we requested that the Financial Aid Office expand these awards. We first added Core 150 and Core 250, and then included Science a year later. We are now preparing to expand further, eventually offering awards to all major areas within the college.

The number of students who submit their work varies in direct proportion to the degree of faculty encouragement they receive to enter the competition. Many student writers underestimate their talents and don't consider their work worthy of an award. However, if a faculty member suggests they submit their work, or continues to remind a class of this option, the number of entries immediately rises. For example, one semester Core 150 only had three entries from a class of 130 students; the next semester (with encouragement), seventeen students submitted their writing.

Sample Announcement to Students

Whitworth Writing Awards
Guidelines
1990-1991

Whitworth College honors quality students writing through the Seventh Annual Whitworth Writing Awards contest. Five-hundred-dollar scholarships will be awarded to winning entries in the following categories: Writing I Essay and Research, Writing II Research, Essay Writing (which will include Writing II Essays), and Creative Writing. Scholarships will also be awarded for Outstanding Core 150, Core 250, and Science papers.

Eligibility:

Any freshman, sophomore, or junior student enrolled in the courses mentioned above may submit manuscripts. However, for Writing I papers, only freshmen are eligible. (Non-freshmen in Writing I may submit papers to the Essay- Writing category.)

Procedures:

Students should submit retyped, clean essays—without professors' comments—either to their teachers or to Pat Larsen in the English Department office in Grieve 115. Core 150, Core 250, and Science papers are to be submitted directly to Core or Science faculty members. They will not be accepted in the English Department office.

Format:

Each essay should include a title page including the student's name, the course title and section, and the date. The first page of the manuscript (after the title page) should include the title of the essay and the first page of the body of the manuscript. The student's name, the instructor's name, and the course section number should appear only on the title page. The length of the manuscript must comply with the original assignment given.

Deadline: Spring: Friday, May 17, 1991

The Writing Center

▲A Campus Need:

When we first envisioned the grant, we didn't see how central a campus Writing Center could be for students and faculty. But soon into our first semester of W-designated courses and writing-enhanced Core classes, the need became highly apparent. Students sensing the importance of writing well, yet lacking skills or confidence, wanted a place to gain help; faculty didn't have time to constantly conference each student. In a time of fiscal restraint and budget cutting, a costly....though valuable.....resource couldn't suddenly be added.

Yet the Writing Task Force and the CAPHE-Murdock Committee knew this was a critical factor for an enduring Writing Across the Curriculum program. When an unplanned freshman enrollment drop occured in fall semester, 1990, the Administration agreed to assist us in launching a pilot project by providing course release to an English faculty member, Marty Erb. Ken Pecka, Director of Computer Services, offered to share a faculty resource room in the library, known as the 'fishbowl' because of the panel of windows. During a "ribbon-cutting ceremony" celebrating the opening, the English department gave a real fishbowl with nine goldfish....one for each consultant. This location provided us with space in a central, safe and popular student environment.

▲Preparation:

In preparation, Marty and Linda Hunt travelled to Seattle University and the University of Puget Sound to visit two established, respected centers. Their directors offered valuable insight on what works well (and what doesn't) on small liberal arts campuses. Erb and Hunt also attended the 4 C's Conference on College Composition in Boston, visiting workshops on Writing Centers and learning more from other colleges around the nation.

With Marty Erb as Acting Director, we recruited volunteer student consultants through faculty recommendations. Although we couldn't provide financial aid, we did offer teaching assistantship credit for their training and service. Out of 53 nominees, nine students were eventually chosen. One prime goal was to assure the Center was perceived as a resource for ALL students, not just those needing remedial assistance. For example, we hoped even our most talented student writers working on applications for graduate school, scholarships and fellowships would use the Center to enhance their drafts.

Partially to meet this goal, we also recruited ***Faculty Consultants,*** asking selected faculty if they would give one hour a week of their office hours in the Center. Ten faculty members from several departments volunteered. This distinctive feature of Whitworth's Writing Center promises to enrich both student and faculty understanding of the writing process.

▲Pilot Project:

The Center opened March 7 and in the initial eight weeks of operation, 122 students from all disciplines used the Center. In their assessment evaluation (a form filled out at the end of sessions) and in informal comments, the response proved highly positive. "What a great idea"....."This is really helpful"....represent typical comments. Faculty also expressed appreciation at the chance to send a struggling writer to the Center. The Writing Task Force also learned much about "prime times" of use; what training consultants most need knowledge in how to teach (i.e. grammar and punctuation); what publicity bests alert students to this resource. Efforts are underway to see if student consultants could receive work-study pay....a definite advantage in keeping experienced consultants more than one term.

During this time, a task force was making design decisions for Whitworth's Centennial project, a new library. Not only did they chose to honor the request for a central space in the new building, the architects created the Writing Center as an architectural centerpiece, a glass 'fish bowl' design on the second floor. This inviting space will signal to all students how much Whitworth values they learn to write well. (see enclosed design).

Unfortunately, with even more budget cutbacks, the Center closed in fall of 1991 while the Writing Task Force tried to find outside funding. However, it opened in spring of 1992. Since it has proven difficult to find grant support, our greatest need is to have this included (as most colleges do) as a line-item budget in the future. Since it provides a valuable service in helping students succeed, it inevitably will be one very positive factor for retention. We're confident the administration will fund the Center as soon as feasible.

BEST COPY AVAILABLE

PROJECT GOAL #5

To create a climate of trust among faculty
where it is ok to talk about what fails
as well as succeeds,
what frustrates as well as satisfies.

We attempted to meet this goal through a variety of ways. Dr. Walvoord set the tone in the initial workshop by her non-judgemental, open inquiry of faculty issues and realities. This was followed by in-house efforts.

a) We held an afternoon workshop to discuss "how to conference effectively," using role play of possible conference situations.

b) Linda Hunt, director of the grant, was available through release-time to meet with faculty attempting to implement WAC in their classrooms. Usually she met with individual professors, but sometimes met with groups (i.e. Core 250 team and Psychology teaching assistants who read essays). These times offered opportunities to talk over individual assignments, effective feedback, 'overload' frustrations and alternative approaches to ease this, etc.

c) Small faculty groups were set up where faculty could meet regularly to discuss their progress or frustrations with peers. Although some faculty met once or twice, these meetings did not continue through the term. More typical was on-going informal conversations among faculty in the hallways, lunch time, etc.

d) Our follow-up workshops offered the best opportunity to critique first year efforts. Particular problems emerged here.

The kinds of issues which emerged included: large class sizes for W-courses; the role and tone of the syllabi; student misunderstandings of faculty comments on first drafts ("he said it was good, I made suggested changes, why didn't I get an A?"); how to write clear assignment sheets, effectively conference and avoid paper overload; what is the best use of short, ungraded assignments; and the need for an on-going writing center to send students struggling with writing. As one faculty complained in the middle of a term, "Our consultant misled us; this isn't easy!" But with some adjustments, many faculty found strong satisfaction in their initial efforts. "My first drafts are even better now than finished papers used to be!" commented one professor who saw the immediate pay-off of providing student writers with step by step guidance. Just as faculty want to help students succeed, most students want to write well. Faculty saw that they just need help in knowing how.

Chapter IV: Conclusion

Assessment: What Are We Learning

ASSESSMENT

Throughout the two year project we used a variety of methods to assess progress towards our original goals. With faculty, we asked for written feedback after the workshops; conducted interviews during the term, and used student-response sheets which gave quantifiable feedback for faculty at the end of many W-designated and core courses. (See enclosed data). For the first two faculty groups enrolled in workshops, a short follow-up workshop was provided the following year. This provided a chance to critique their first efforts and make changes after early experiences. Their comments, frustrations and ideas shaped our follow-up workshops.

To assess student attitudes and progress, we used the student response sheets and followed up with in-depth taped interviews with a few students. We also heard professor's evaluation on the quality of improvement in student writing (see enclosed reports). Those classes which instituted well-developed written assignment sheets, offered a chance for revision, provided conferences and/or steady writing within the course consistently expressed 'surprise and satisfaction' over the difference in student papers. Obviously, this doesn't mean ALL students wrote well....but professors saw a significant improvement over earlier class papers. Even more interesting was the 'classroom climate' change. "I no longer was THE JUDGE, but an ally helping students write the best they could." "Coaching" instead of only critiqueing student writers clearly altered relationships.

An interesting by- product of reaching our grant goal #2 (to help faculty in all disciplines gain confidence as effective teachers of writing) were the continual comments from students that THEY had gained confidence as writers during their years at Whitworth. Clearly, once faculty had confidence in teaching tools that worked effectively for improving student writing, they infused many students with the belief, "I can learn this too." Students consistently stated in the interviews that this proved pivotal in their efforts to write well.

STUDENT RESPONSE SHEETS

For four semesters, we asked students in W-designated classes to respond to the writing emphasis on a one-page evaluation sheet. We collected data from 1157 **students** during this two year period. (see enclosed sample).

▲*OVERALL RESPONSE:*

A. REWRITING PAPERS:

Rewriting papers proved important to their progress:

▲ *77.3%* strongly agreed or agreed;14.5% were neutral; only 8.2 disagreed on strongly disagreed.

B. LEARNING COURSE MATERIAL:

Assigned topics helped students understand the course material:

(This is most important to faculty using writing as a learning tool to reach course goals...instead of assignments being seen as an non-relevant add-on or busy work)

▲ *75.1* % strongly agreed or agreed; 14.6% were neutral; 6.8 % disagreed; 3.6% strongly disagreed

C. CHALLENGING ASSIGNMENTS:

Writing assignments proved challenging:

▲ 83.3% strongly agreed or agreed; 10.2% neutral; 6.6 % disagreed or strongly disagreed.

D. CLAIRITY OF WRITING ASSIGNMENT INSTRUCTIONS:

Writing assignments were expressed clearly:

This consistently brought the lowest positive response from students, signalling to faculty our need to continue work on quality assignment sheets to dispell confusion.

▲ *58.1* % strongly agreed or agreed ; 24.8 % neutral; but 17% disagreed or strongly disagreed...suggesting almost one-fifth of every class experiences confusion on writing assignments. However, this also was the one area where faculty made the most significant progress from the beginning of the two year period. Although variation on all the questions were reflected during the four response periods, the change here was most significant.

WRITING ACROSS THE CURRICULUM FALL 1990

Student Feedback Sheet

The Whitworth faculty has made a commitment to help students improve their writing. Because of this, many of our courses include a writing component. We would appreciate your comments on these efforts.

PLEASE CIRCLE:

strongly agree,	agree,	neutral,	disagree,	strongly disagree,	or neutral
1	2	3	4	5	6

The opportunity to rewrite papers was important to my progress as a writer.

1 2 3 4 5 6

Writing about the assigned topics helped me understand the course material.

1 2 3 4 5 6

The writing assignments proved challenging.

1 2 3 4 5 6

The assignments were expressed clearly.

1 2 3 4 5 6

If you had a conference with a faculty member concerning a paper, in what ways did this prove helpful?

Which areas of your writing do you think improved this term (i.e. organizational structure, clarity of thinking and expression, using supportive details, usage and grammar, etc.)?

In which areas of your writing do you most sense a need to improve?

STUDENT INTERVIEWS

In the spring of 1991, at the end of our two year grant, we hired student tutors from the Writing Center to interview a random group of juniors and seniors who had been through Core and W-designated classes. We hoped these taped 30-45 minute interviews with their peers could provide a candid glimpse of how some students perceived Whitworth's increased emphasis on writing. Although we make no pretense this is a scientific study, their perceptions offer interesting and encouraging validation for faculty efforts.....and insightful critique on what help they need from faculty to be stronger student writers.

▲ON LEARNING:

• I've always learned better by writing it down. Putting it together in a paper and going through that process makes it stick in your head. It's a pain, but I think it's an effective way of learning and processing. In history, it has to be analytical... you have to come up with things that are new and innovative and against the text book. I totally love it. I hate being made to do it and it's hard for me to get motivated, but I really value it. When I had my internship in Washington D.C., I was made to write and report on things and I was really glad I had kind of mastered this skill.

• I've learned how important a strong thesis is. To sit down and figure out what you're going to write on and then focus it that whole way and proving it. I didn't have that skill when I came here; college has really helped me redefine that.

• Writing papers is probably one of the best ways I've learned. I think this very strongly. There are a few courses where if I hadn't written a paper, I probably wouldn't have learned half as much. It makes you think about a subject where you necessarily wouldn't so much. It's been very good for me. I wish I'd done more in a way.

• I think Whitworth does a great job of giving essay tests, you know, really allowing the student to integrate knowledge into expressing an idea thoroughtly. I love it when the professor comments. I think some professors do a better job than others.

• I thrive on feedback, so I love it when profs make comments....it's time well spent.

▲ON THE IMPORTANCE OF DEVELOPING CONFIDENCE:

• What's been most important is gaining a lot more confidence. The positive reinforcement that I've gotten from professors who say you can really do this...it's not only for Harvard graduate students. Because profs believed I could learn this, there's much less stress than when I was a freshman.

• Being here at Whitworth has really helped me get organizational skills down into a coherent paper. Doing research is easier, less stressful. The most helpful thing now is that there's less anxiety about it now that I know more how to write.

• I think the most important thing for a freshman was gaining confidence. I was very intimidated by just getting here and not knowing if I measured up....can I fit into college? My Writing I prof made me feel if you make mistakes you're not stupid. You know, if you make mistakes, there's room for improvement. She gave constructive criticism and assured me, "You can do it." So did my history professor. That was really important for me to hear from all of my professors....that as a freshman, you can make it if you work hard, if you apply yourself. I think if I'd had gotten discouraged for any reason at all, I would have said, "Forget it; I'm out of here. I can't do it." I don't need to be reminded I'm not perfect or smart. By time I did my internship I felt completely confident I could write in the work force. The experience proved it to be true.

• *When I started Whitworth, I was pretty confident in my writing until I took Writing I, which was pretty disheartening. But now I feel confident again, just because I've had a lot of practice in writing. I've gotten to do a little bit of writing in different areas, usually at least one paper in every subject. Just writing over and over again, multiple opportunities, gave me confidence.*

• *Certain profs have given me very helpful attention and have built up my confidence as a writer. They've been very affirming, telling me that I can do it, that I can succeed and they tell me what's good and what's not.*

• *"I'm a lot more disciplined than I used to be. When I was a freshman, I would always wait to do things until the last possible minute. I had no clue as to what a thesis statement was or anything like that...I only knew journalistic writing and fiction. I didn't use to be very confident; I would just write stuff and turn it in. I had no idea what I'd get back. Now I just know a lot more about what's good writing and what's not. My whole training of learning paragraph organization, research, organization, thesis, support etc. happened at Whitworth. I'm a lot more confident now."*

• *When I first came to Whitworth I didn't spend any time writing. I don't know if I didn't have time or I just wasn't organized. I'm a non-traditional, I have kids, it took me a long time to get organized at home down to where I can sit down and do homework without the noise level and my kids...seldom before 10 o'clock. Now I've got it down to where my kids go to bed at 8 o'clock. I can sit down and I have a lot more time and I think that has a lot to do with my feelings towards writings. I had a lot of writing anxieties when I first came here; it's a bit overwhelming when you get these paper topics, especially one after the other like in Core 150. Now it's like, I know I have so many papers to write and I know the correct way to go around it, organizing it and setting it up. So I'm not so stressed as I was two years ago. But I still don't like to write, but I have more confidence in being able to write. My husband's the natural writer.*

▲ What Students Find The Most Helpful:

• *The most helpful times for me came with a well-designed assignment paper.....like a clear outline of what they wanted. For example, I'd like you to talk about such and such topic and deal with this issue within the topic. The more specific they were, the better for me. It helped me focus, since that's one of my problems. I don't know what to focus on.*

• *In some classes things have been very structured and that is very helpful in producing a quality research paper. In one history class we had to turn in the research paper in stages. You spend the whole semester working on it. You can't help but produce a good paper with all of the feedback you get from the prof.*

• *Personally, I take written feedback easier than somebody telling me, especially if it's a bad paper. Yet, some professors made me feel very comfortable in a conference....intense, but not all negative.*

• *Conferencing papers has been the best thing for me at Whiworth. In one class we wrote three drafts....had conferences first with peers; revised and then had a conference with the professor. It was very helpful, seeing where our weak areas were, what needed more support etc.*

• *The evaluation sheets from professors are very helpful. In one class, the prof evaluated content, mechanics, organization etc separately and that's very helpful because then you can see exactly where your weak points are.*

• In our education course, the professor had clear written instruction rules, rationale for why we're going to teach objectives, long term and short term. We really had to think, 'what was our long term goal if it was a unit?' What is my short term for that day and how does that fit my long term goal. The prof didn't really give me exactly what to write, but she sent me in the right direction to where I still had to use my own thinking and my own words. In an ed course and you're having another teacher coming in and using your lesson plans, you have to make sure that it's written the way anybody could pick it up and teach it."

• In classes where we did peer editing I learned how to read other people's papers and pick out the thesis, the support, poor organization etc. Now I can critique my own work better, so I can learn from my mistakes."

• It's been helpful when faculty comment early enough in the writing process where a student is receptive to changing. When you've basically completed a paper, you don't want to hear you're on the wrong track or you did it completely wrong or the organization is terrible. That can just turn you off about the writing process.

• It's most helpful when you can get good instructions to start with. It's kind of hard to write an assignment when you look at the instructions and you're going, "I have no clue what they're asking."

On The Role Of Revision:

• I do far more drafts than I use to because I found that I wrote better papers if I do more drafts. I go out of my way to have at least one person read every paper I've written this semester. I'm not very good at editing my own papers; I need to work on that.

• Revision is important, important, important; it's very, very important. I never realized the value of revision until I was in a class where we had to do three drafts. You never really get it right the first time. A word processor really helps...it makes it a lot less painful.

• When I was a freshman, I waited until the last minute to write papers. Now, if I have a paper due in a week, I start as soon as I get the assignment, just jotting down ideas as I think about it instead of waiting until the last minute to sit down and try to cram ideas and figure out how to do it all at once."

• This term I use revision a lot. For example, on my last Core 350 paper I wrote it four times before I finally was pleased, myself. That's the way it was. The first one's really rough. I mean I just scribble ideas that come into my head and a lot of time it's just kind of shambles all over the place and as I put it together, I go back through and re-organize, reword, I take something out so that it's not too wordy. When I was a freshman, I sat down the night before a Core 150 paper and whipped it out and turned it in. Having computers helps."

• Conferencing rough drafts on core 250 papers was really helpful...especially since we had a chance to rewrite."

▲*Student Suggestions....Complaints...What They'd Like Faculty To Know:*

• I like it when professors take class time to elaborate on instructions because I work part time and it makes it really hard to find any extra time to visit during office hours.

• In one course I feel like all students are suppose to fit one specific mode and write papers basically regurgitating what the profs say. It allows for little creativity or flexibility or analytical thinking.

• I just think a lot more comments would be helpful. I know it's hard in large classes with so many papers to grade, but a lot of people get real discouraged when they get a paper back and there's hardly any red marks on it to explain profs responses.

• I wish profs would take a little bit of class time to explain to the whole class just exactly what they were looking for and what brief writtten comments mean."

• When a prof is known for "chewing up papers" I panic...and it hinders my writing. We need profs to be more on a level with us.

• I was really frustrated when a prof wrote on my rough draft...."excellent paper" and then added little notes in the margins on things to change. To rewrite, I just changed those specific little spots and received a B-. I was heartbroken. My assumption on a rough draft is that a prof should really chew it up if they want major revision, so I know I'm on the right track. They shouldn't say excellent if it's not.

• It's far easier to write a paper from an assignment that's clear and straightforward....not wordy and vague. I think it would be helpful if profs would have somebody read their assignments for clarity before passing them out to students. Sometimes a prof asks for something and a student tries to do that, and then it's totally different than what they wanted. Feedback would give a chance to make sure that everyone was clear on what the expectations were. I think that's one of the biggest problems of writing assignments.

• Revision is so important that if there's any way profs outside of writing classes could respond to rough drafts, it'd be really helpful. Nobody writes a perfect paper the first time through.

• I think profs need to keep in mind the goals of why they're assigning the writing assignments and that should guide what sort of assignments they're actually giving.

• I get really frustrated when it seems professors give you very little freedom in response to assignments. Sometimes they state it's to avoid the "B.S." factor. Yet why can't there be more creativity? As long as the basic structure is there and people know what they're talking about and do it really well, then I think they should kind of encourage analytical thinking and creativity; otherwise we're just spitting it back. We're paying lots of money and I don't want to come away feeling like I've been brainwashed or just regurgitating lectures.

• One of the major concerns I have about the writing program at Whitworth is that professor's expectations differ vastly. It gets really confusing sometimes. I think with the different departments and within departments sometimes, I think what would be really nice is if there would be department guidelines: this is what we want for a literature research paper; this is what we want for a history paper; these are our journalism guidelines.

▲ *Somewhat Random Comments:*

• The computer lab helps a lot. If anyone is in the computer lab we all throw questions around."

• The most difficult part is getting myself to sit down and start."

• I think that having other students help you at the Writing Center is good, it's more personal and less intimidating than seeing a professor.

• *Peer feedback's been very helpful in core 350. There's a group of us that read each other's papers and we comment on the rough draft before we even get to the final draft. We're all pretty close friends so we can be honest and critique. If something doesn't make sense or if it's not flowing, we can suggest you might want to change this. We read our papers out loud to each other, so instead of us sitting there reading our own papers, somebody else reads it and we can listen to it. You can actually hear your problems...when somethings missing say.....when we listen. It seems to be working because we're all four of us getting pretty good grades on Core 350 papers.*

• *There's a lot of times where there are a lot of writing assignments I've actually enjoyed. I wouldn't have admitted it at the time, they seemed like a chore. But you know, it's like , this is really interesting, I enjoy doing this.:*

WHERE DO WE GO FROM HERE?

What will assure that our initial excellent experience with Writing Across the Curriculum will endure? This was the question which guided many decisions from the CAPHE-Murdock Committee, especially during our second year. This booklet for faculty emerges from this concern.

But there are other institutional decisions that we believe are vital. We know that Whitworth, like many campuses across the nation, will be operating with fiscal restraints during the next few years. Given limited expenditures, what can we as a faculty community do to continue to reach our goal of developing strong student writers? What administrative support will be essential for endurance?

▲ *SOME SUGGESTIONS:*

▲ ***Strengthen the departmental role in assisting faculty teaching W-designated courses.***

For example, students mentioned the need for some consensus within departments on what makes a strong paper in a particular discipline. Could part of department meeting time (or half of a council meeting time) be utilized to discuss these issues early in the academic year?

Other Ideas:

- Have departments gather writing models, both professional- and student-written, to demonstrate to students good writing in the discipline.
- Hiring a writing tutor with work-study time to help conference students (and lower professors' workload).
- Expand our Whitworth Writing Awards to more departments to encourage student writers.

▲ ***Assure the survival of the Writing Center***

The Writing Task Force continues to seek grant assistance to support the writing center. But the center ultimately needs to be selected as a priority line-item in our campus budget since it will serve all students and faculty.

Research on other campuses shows a writing center as a pivotal point for any solid Writing-Across-the-Curriculum effort. This also fits into our efforts at retention during difficult times. A writing center helps students succeed; this success makes them want to continue their education. It also can continue to be used by students applying for grants, graduate schools and employment... important contributions to seniors and ultimately, the institution. ***This also allows continuation of our distinctive faculty tutor program.***

▲ ***Provide some administrative support for a director or coordinator for Writing Across the Curriculum.***

This person would work closely with the Writing Task Force to provide leadership and vision for sustaining the program. Again, research on other campuses indicates this is vital.

APPENDIX

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WHITWORTH LIBRARY

Writing Across The Curriculum Materials

Background: After Dr. Walvoord led our faculty workshops, we set up a reserve shelf of books and articles available for faculty in a prominent place in the library. Faculty could either browse or check out materials for a week.

Included is a sample of the beginning materials; we added as new books and articles were published. Also, editors often sent the newest writing-across-the-curriculum books directly to faculty members.

▲*BOOKS:*

Barnet ..... ***A Short Guide to Writing about Art***

Behrens ..... ***Writing and Reading Across the Curriculum***

Cuba ..... ***A Short Guide to Writing About Social Science***

Durkin ..... ***Writing in the Disciplines***

Gere ..... ***Roots in the Sawdust***

Hubbuch ..... ***Writing Research Papers Across the Curriculum***

Pechenik ..... ***A Short Guide to Writing About Biology***

Steward ..... ***Writing in the Social Sciences***

Walvoord ..... ***Writing: Strategies for All Disciplines***
Helping Students Write Well: A Guide for Teachers in All Disciplines

Rose ..... ***When A Writer Can't Write:Studies in Writer's Block and Other Composing-Process Problems***

▲*ARTICLES:*

IN COLLEGE COMPOSITION AND COMMUNICATION

Bizzell, Patricia. ..... "What Happens When Basic Writers Come to College?" 37 (1986)

Faigley, Lester and
Karen Hansen. ..... "Learning to Write in the Social Sciences." 34 (1985)

Kolln, Martha. ..... "Closing the Books on Alchemy." 32 (1981)

Maimon, Elaine. ..... "Talking to Strangers." 30 (1979)

Mallonee and Breihan ... "Responding to Students' Drafts: Interdisciplinary Consensus." 36 (1985)

▲*In College English:*

Brufee, Kenneth. ....."Collaborative Learning and the 'Conversation of Mankind.' 46 (1984)
Comley, Nancy. ....."Critical Thinking/Critical Teaching" 51 (October 1989)
Harris, R. Allen. ....."Rhetoric of Science" 53 March 1991

▲*In Issues in Writing* **Volume 2 Spring/Summer 1990:**

Procter, Kenneth. ....."Writing in Art History: An Instrument for Teaching Course Content

BACKGROUND ON CAPHE

CAPHE is a philanthropic consortium of major U.S. corporations and foundations that contributes to independent colleges and universities nationwide. Since its establishment in 1983 CAPHE has provided over $4. 5 million in grants to support a variety of projects in the areas of faculty and curriculum development, strategic planning, market analysis and institutional assessment in amounts ranging from $10,000 to $50,000.

Alan Pifer, former president of the Carnegie Corporation, is the board Chairman of CAPHE. He states that—"CAPHE is a vehicle through which corporations and foundations can enhance the effectiveness of their support for higher education. CAPHE's program is designed to strengthen liberal arts colleges to meet the changing demands of students and society. Through careful grant selection and management, and programs of technical assistance to colleges, CAPHE targets the higher education investments of corporations and foundations to fill critical needs and effect tangible results."

More than thirty corporations and foundations have pooled resources to support the Consortium's operations, grants, and programs of technical assistance. Among CAPHE's major contributors are: Aetna Life and Casualty Foundation; Alcoa Foundation; Allied-Signal Foundation; Beatrice Foundation; Carnegie Corporation of New York; CBS. Inc. ; The Chase Manhatan Bank, N.A.; Eli Lilly and Company Foundation; Exxon Education Foundation; The Ford Foundation; General Electric Foundation; The General Foods Fund; General Mills Foundation; The James Irvine Foundation; Knight Foundation; The McGraw Hill Foundation, Inc.; The Merck Company Foundation; The New York Times Company Foundation, Inc.; NYNEX Foundation; The Pfizer Foundation, Inc.; Primerica Foundation; The Prudential Foundation; The Standard Oil Company; Tandy Corporation; and Warner Lambert Company.

In this year's competition, out of seven hundred eligible institutions, ninety-eight submitted proposals. Each proposal was read and assessed by at least four outside reviewers and discussed in detail with CAPHE staff. On the basis of this review twenty projects were funded.

Background on
M. J. Murdock Charitable Trust

The M. J. Murdock Charitable Trust was created by the Will of and was named for the late co-founder of Tektronix, Inc., Melvin J. (Jack) Murdock, who was a resident of Vancouver, Washington. It came into being on June 30, 1975 as an independent private foundation with a Pacific Northwest grantmaking focus. Top funding interests have been education and scientific research.

The Trust provides grants to help charitable organizations solve or prevent important problems and build capacity for increased effectiveness. Funds are awarded along with those of other donors and the applicant's own resources, in the testing and launching of promising, well thought-out programs which have the potential to thrive after initial funding.

Grant recipients have prepared fully documented proposals and participated in an intensive and competitive review process. Among the characteristics sought in proposals are projects or programs based on self-help, free enterprise concepts, impact beyond the local area, sound management and the ability to generate other support, thus assuring self-sufficiency, strength, and continuing benefit.

The Trust began operations in 1975 with assets of approximately $90 million. Through February 1991 it has awarded 1,579 grants in the amount of approximately $136 million. Most of the grant funds have been for the support of projects and programs conducted by qualified non-profit institutions within five states of the Pacific Northwest: Washington, Oregon, Idaho, Montana, and Alaska. Current assets are invested in a diversified portfolio worth approximately $228 million.